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by

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Bloodsong
for mezzo-soprano, chamber orchestra, and fixed media

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by

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Dissertation

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Ben Floyd Stonaker, D.M.A.

The University of Texas at Austin, 2015

SUPERVISOR: Dan Welcher

Bloodsong is a fifty-minute monodrama in one act for mezzo-soprano, chamber orchestra, and fixed media. The piece was written for vocalist Ellie Jarrett Shattles and received its world premiere at the University of Texas at Austin in September 2015. Writing the story, libretto, and music for this piece led to certain systematic approaches and methods throughout the creative process that differed greatly from my previous work as a composer. The piece raises questions about organized religion and sexuality through the point of view of a crazed, blood-obsessed religious fanatic named Elizabeth who believes she has been called by God to seek out and murder hatemongers within congregations all across the South. *Bloodsong* offers a glimpse into her mind as she recalls moments throughout her life and her secret crusade that ultimately leads her to the conclusion that she must take her own life. These memories and musings are presented as a dramatic song cycle in five scenes that incorporate five of her most beloved hymns. This treatise provides a close examination of specific influences and agencies that went into the work's construction. The first chapter explains important background information and technical considerations regarding the story, libretto, selection of hymns, and fixed media design. The second chapter provides a scene-by-scene analysis focusing on techniques and processes that illustrate specific interactions between various musical and dramatic elements.

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Chapter 1

Bloodlines

1.1 Introduction

In the spring of 2015, I was introduced to George Crumb's seventh installment in his *American Songbook* series – *Voices from the Heartland* (completed in 2010). The first song in the cycle is essentially an arrangement of the hymn *Softly and Tenderly* that creates an ethereal backdrop hanging just behind the spoken, whispered, and sung text. I remember being immediately brought back to my childhood through this otherworldly assortment of voice, percussion, and amplified piano. Having been raised in a Christian home in south Louisiana and taught to identify our beliefs as Baptist, I was very familiar with this hymn. The sudden flood of memories and emotions that this music evoked were a blurred combination of nostalgia and regret as I was immediately brought to tears remembering the confusion and pain I went through while coming to terms with my sexuality, personal faith/spirituality, and beliefs. I knew immediately that I wanted to write my own cycle of songs based on hymns.

While digging through several old hymnals I received from my parents and grandparents, I found myself drawn to the number of hymns that deal with salvation and noticed a particular emphasis on the subject of blood. As I started making a list of hymns that included the word "blood," I began questioning my intentions beyond the initial research for this project. Would this become a straightforward song cycle of quirky, dark arrangements of the original hymns?

After presenting this idea to several of my professors at the University of Texas, their feedback and support helped me realize that incorporating dramatic elements to this project would ideally make the work more satisfying and meaningful – not only to me, but hopefully the audience as well. The plans for the piece quickly grew from a thirty-minute song cycle of reimagined hymns into a fifty-minute monodrama implementing deliberately neurotic contexts positioned around power, blood, religion, control, sexuality, murder, and suicide. I stayed true to the original concept and carefully chose five hymns about salvation and blood that would become the basis for the narrative of the piece. Having no preexisting story in mind, I made attempts seeking out writers for the story and libretto without any success. The material developing in my mind was so closely linked to my own personal experiences that I felt it made sense to write the story and libretto myself.

In many of my recent works, I deal with personal emotions and express this dramatically in the music. I have never written a libretto or poetry, only a few short stories. My vocal music in the past has only consisted of one female soloist and made use of preexisting text. Despite all the odds against me, I embarked on the journey of writing the libretto on my own. My desire to have control over as many of the aspects of the project as possible made this even clearer. I created a fictional character based on my own personal views of organized religion, while hoping to maintain a storyline that would be believable. The music I created is heavily influenced by many of my previous works. The combination of these elements exploits my purest interests in composition –

creating a memorable, emotional experience that draws upon my own views of the world and art.

In order to complete the piece with a deadline that could not be moved, I chose to make the premiere of *Bloodsong* my required DMA Composition Recital. I set the date for September 22, 2015, and began searching for a soloist before any other musicians. I was fortunate to find Ellie Jarrett Shattles, a fellow doctoral student and mezzo-soprano with a powerful, wide-ranging voice, who specializes in singing contemporary music. She immediately agreed to help with the project and perform the premiere before seeing any of the music. This was my first piece for mezzo-soprano, so I had several questions for her. I crafted the vocal writing in the piece especially for her. She wanted something challenging that would feature her lowest range. Her technique is impeccable and her love of singing large, awkward leaps led to several difficult sections in the final version.

1.2 The Hymns

Before going into detail about the story and how it directly affects the libretto, each of the hymns and how they are interweaved into the music and text should first be addressed. While there are numerous Christian hymns on the subject of salvation that make use of the word “blood,” I chose to use only five hymns in the piece. Each scene is based on one hymn and manipulates both the original text and music in various ways. The hymns were carefully selected based on a set of criteria that would offer the necessary contrast desired and maintain certain levels of diversity (as well as similarity/familiarity) to promote motivic development over the course of the entire work.

The set of criteria involved the following considerations and observations: (1) an examination of verse and refrain structure in each hymn and the rhyme scheme employed; (2) original key and transposition anomalies (if any) found in published hymnals; (3) both music and text must be public domain; (4) time signature and traditional tempos; (5) melodic and rhythmic design, and how these may or may not change between verse and refrain. A complete list of the five hymns can be found in the Appendix of this treatise and includes details on the author and composer, date of original publication, complete text, and indications of original key and time signature.

The hymn chosen for the first scene, *The Old Rugged Cross*, is the only one of the five that does not include the word “blood” in its title. While the subject matter is crucifixion, “blood” is used only once in the third verse (“stained with blood so divine”). The hymn holds a significant place in the liturgical music heard in several Christian denominations during Easter celebration. The original text is fragmented in the opening of the first scene of *Bloodsong*, with a variation of the original melody from the verse and refrain. This rewording of the original text can be interpreted in different ways and is not immediately clear to the audience, especially when some may not be familiar with the original text. While this is a valid concern that could potentially add confusion as the character is introduced, I decided to embrace the concept of tampering with the original text and music. In many cases, the text is completely replaced over the original melody, while at other times the original text is found intact.

In the opening of the first scene, the text is based on the original, but reworded with the intention of showing that the character remembers the tune well, but does not

quite remember all the words in the right order. For example, the opening text of the original hymn, “On a hill far away stood an old rugged cross, The emblem of suffering and shame,” is replaced (using the same melody) with “On a hill far away... there’s a hill far away, and I know exactly how far.” The text that follows, “Some despise that hill and the emblem of shame. For their suffering, they’re only to blame,” rearranges text heard from the second line of the original, adding in “despised” from the second verse, but makes use a rhyme scheme different than the original ABCB. This sort of process was used in each scene in a variety of ways and will be shown in greater detail in the analysis chapter.

Each hymn demonstrates a variety of melodic characteristics in terms of rhythm and interval design (shown in Figure 1). The melodic shape found in the opening of *The Old Rugged Cross* offers two groups of double neighbor tones in sequence, filling in the chromatic space between D and G. The second hymn used, *There is Power in the Blood*, is characterized by repeated notes and small intervals in the first half of the melody, while the second half uses larger leaps and lower neighbors in a dotted-eighth rhythm. The third hymn, *Nothing but the Blood*, uses a simple line that stays within the interval of a fifth and clearly outlines the G major chord prominent throughout the line. The fourth, *When I See the Blood*, presents small leaps at the end of each measure, with a consistent dotted-eighth rhythm on every second beat. The final hymn, *Are You Washed in the Blood*, makes use of arpeggios on an A-flat major chord for the first half of the line, then moves into stepwise motion for the cadence.



Figure 1. Opening melodies in each hymn.

Throughout the work, each melody is presented in its original shape, contour, and rhythm at least once in its respective scene. In many cases, fragments of the melodies are used motivically and developed upon within each scene. Aside from *The Old Rugged Cross*, each of the four hymns containing the word “blood” in the title is used exclusively within the scene it is based upon. There is one exception – in the Prologue, several melodies are heard layered together. These quotations are not necessarily meant to be heard as separate hymn melodies, but used to create a specific gesture and texture derived from the tunes. In the third scene, an original melody is introduced that is directly related to inversions of small fragments from the melody heard in *The Old Rugged Cross*.

The distribution of the hymns and scenes is directly related to the libretto and the progression of the drama. *The Old Rugged Cross* is used in a modified form in the third scene, and then again in its original form at the end of the fifth scene, and it made sense that this be the introductory hymn for music and text. *Are You Washed in the Blood* was appropriate for the final scene as the character questions her salvation and decides to wash herself in her own blood.

The original ordering of the inner three hymns/scenes was determined by the keys in which the hymns are published – completing the pitch sequence for the main leitmotif discussed in chapter two: Bb-G-Bb-C-Ab. As the libretto started taking shape, however, the hymns for the second and third scenes were swapped in order to follow the narrative more closely. Modifying the ordering of those two scenes did not affect the main leitmotif. A similar technique may have been used by Bach to determine the key structure for his English Suites (BWV 806-811). It is believed that he may have derived the ordering from the opening pitch sequence in the chorale tune “Jesu, meine Freude” (A-A-G-F-E-D, descending stepwise motion).

1.3 The Story and Libretto

Writing the story and libretto proved to be an intimidating task, but the decision to take total control over every aspect of the work not only helped me complete the piece in a timely manner, but also allowed for the experience of creating a fully realized dramatic work. The story and its only character are not strictly based on any specific person or events. It was important, however, to create a detailed narrative for Elizabeth that became

an integral aspect in the development of the libretto and proved certain details about her past that lead up to the drama presented in this work.

The five scenes in *Bloodsong* take place at the end of the character's life. I chose the Biblical name Elizabeth (who was John the Baptist's mother and cousin to the virgin Mary in the Bible) and started to fill in holes within the backstory in order to complete the libretto. While it is important to understand why she is murdering and why she decides she must take her own life, it is not necessary for the audience to be fully aware of her background in order to enjoy and appreciate the piece. My attempt in the libretto and program notes is to make it clear that she is a religious woman who was raised in the South. She finds herself curious about the recurring blood-themed hymns she sings in church and ends up developing her own blood obsession. While she does hold to her Baptist beliefs, she becomes incredibly and deeply offended being surrounded by people who claim to love and forgive, but discriminate against homosexuals and anyone not following the same path they claim to. This hypocrisy is something I dealt with when I was growing up. I remember being taught that while God most certainly loves everyone, you must ask forgiveness through Jesus Christ for all of your sins in order to be saved and go to Heaven. I was told that all homosexuals would die and go to Hell if they did not repent and change their ways. It was not easy for me to understand how they could contradict themselves every time I stepped foot in the church. It made me angry and confused and I wanted the main character of the story to have these same feelings.

There is hypocrisy that can be found in many congregations and there are others who take hatred and discrimination too far. These are the people that Elizabeth is so

uncontrollably enraged with. Whether or not they have actually murdered anyone, she believes that she has been called by God to stop them before they act on any literal interpretations of Old Testament law. One group of extremists comes to mind (aside from the Ku Klux Klan), that have received national media coverage and attention for picketing funerals of homosexuals. Members of Westboro Baptist Church in Topeka, Kansas, are notorious for their virulent hate of homosexuals. Elizabeth embarks on her own personal crusade against similar groups while struggling with her own sexuality. Details of the murders are not found in the libretto, but it is alluded to that she washes herself in their blood. While she knows that murder is a sin, she feels that she must make these sins right in the eyes of God by washing herself in the blood of her victims. I include this ritualistic aspect of her killing as symbolism for being washed in the blood of the lamb (Jesus Christ). Baptists believe full-immersion baptisms are required for salvation and she believes she must be washed after every murder.

The story for the libretto in *Bloodsong* is a narrative told by Elizabeth. The opening scene involves her recalling this most recent victim as well as her entire crusade against the hatred she continues to target. She wonders if this could be her last victim, but constantly contradicts herself saying, “Never enough. It must be enough!” She expresses concern about being caught, but before the scene ends, she is reveling in the beauty of her obsession. In the second scene, Elizabeth reminisces on how much she loved the hymns and singing in church. More detail is revealed about why she is murdering – that she was only doing what she was told to do and she had to remove the hate. She continues trying to rationalize her sins near the end of the scene, closing with a monologue that brings

everything back to her obsession with blood. The third scene reveals a mysterious love for another woman. It is unclear if this was a real relationship, or just someone she lusted after. Even though she claims “She was the only one I knew I could trust,” it is entirely possible this was not only one of her victims, but possibly the first one who set all of this in motion. In the fourth scene, streams of incoherent rants are heard made up of Bible verses from the Old Testament. It is in this scene that it becomes clear she has been killing for quite some time just before she starts to realize she must sacrifice herself to end all of this madness. In the final scene, Elizabeth is overjoyed that she now has the answer and proclaims “I am the lamb.” She understands that she must kill herself and wash herself in her own blood.

1.4 Fixed Media Design

During my coursework for my doctorate, I took an electronic music course nearly every semester with the full intention of including electronics in my dissertation. As I began finalizing the plans for *Bloodsong*, I knew I wanted to create some sort of dialogue between Elizabeth and the voices she hears in her head. I wanted these voices to sound processed and unnatural, but still have natural human inflections. I considered the possibility of live electronics where a person’s voice would be processed live. The main issue with this idea was not wanting the audience to be aware of anyone actually speaking these parts. I wanted the voices to be interpreted differently by audience members – maybe the voices are in Elizabeth’s head, maybe these sounds are the way she perceives God’s voice, or, perhaps the voices are actually meant to be a cluster of voices

made up from all the victims she has killed. In order to achieve this kind of sound, I decided to write electronic vocal cues into the score that would be triggered by someone on or near the stage. Each cue is fixed stereo playback which requires minimal equipment and personnel for performances.

The piece opens with a forty-five second electronic introduction before the ensemble begins to play and blend with the audio. The components of this cue include sounds I recorded or created and three preexisting audio files. All files were manipulated, processed, and mixed by the use of various computer software programs (including Cubase, CSound, and Spear). The opening instrumental parts were directly tied into pitch material present in the electronic audio file. Once the ensemble enters, the electronics are meant to blend with and become part of the ensemble, adding to the strange, dissonant sound world, before ultimately fading out.

The spoken vocal cues in the electronics were recorded by five different individuals. Each voice actor was given a list of the cues with specific instructions on how to read each of the lines. For example, the first electronic cue in Scene I is “THEM” – completing the soloist’s line “Their blood shall be upon...” In the vocal script, the indication for this word is “themmmmmmm – *pronounced slowly, holding onto “mmm” for about five or six seconds, normal speaking voice.*” Each cue in the piece was recorded this way with instructions for speed, volume, and character of the word or phrase to be read. Once I had a collection of audio files from each of the voice actors, I clipped and trimmed each word or phrase for each actor (and their respective takes), layered each one of these together and made adjustments in volume and speed to create a haunting, ghostly

“uber-voice.” Once I tweaked this enough to get the sound I wanted, I delegated some of the work on the electronics to Jonathan Robertson, a close friend and professional sound engineer in Kansas City.

In addition to the vocal cues and the introduction, I had an idea to create a lengthy electronic interlude in the middle of the piece (which takes place in the third scene). In addition to the dramatic effect of this solo, it also holds a functional purpose by giving the soloist a chance to take a break and change costumes while allowing time for the ensemble to rest and regroup. The interlude lasts nearly two minutes and is a combination of all the vocal actors reading a lengthy script that I wrote by taking small fragments from several hundred Bible verses out of context and stringing them together to create multiple meanings and double entendre. By overlapping the readings of the three different scripts, spatializing and isolating certain voices randomly, and processing the voices to sound distorted and filtered, I created a texture where the meanings of the juxtaposed phrases are intentionally unintelligible. When adjusting the volume of each voice in the final mixing of this section, I chose to allow certain phrases to come into the foreground and back into the texture. The significance with the story and libretto is that Elizabeth has started to become frustrated and confused as she remembers everyone taking the Bible very literally. Even though most will not recognize that every word in this electronic interlude is directly taken from the Bible, its significance is still meaningful to the drama of the story as if this is an ongoing texture that Elizabeth hears in her head.

Chapter 2

Analysis

2.1 Introduction

For the analysis of the piece, I do not propose to create a detailed analysis and play-by-play retelling of what happens in the music. For a fifty-minute piece containing seven movements, it would be impractical to attempt to go into that much detail. For the purposes of this treatise, the analysis will focus on the relationships between orchestration and motivic development in regards to the text setting and hymn quotations. The connection between the text and the music is strong and I hope to make that as clear as possible in this analysis. The analysis will also discuss specific notation techniques used for the vocal part and explore certain decisions made to transition passages from pure singing to speech-singing/Sprechstimme to purely spoken.

Orchestration plays a significant role throughout. The initial spark behind the choices in instrumentation started with a specific combination of bass flute, low voice, and harpsichord with lute stop. The mellow, breathy timbre of the bass flute blending together with low female voice initiated decisions to include the contra-alto clarinet, contrabassoon, and flugelhorn to expand the possibilities of color and texture.

The analysis will also provide a focus on my interests as a composer. Certain sections will be analyzed in terms of pitch relationships, harmonic language, and rhythmic layering. Sections that employ a specific type of compositional process will be identified and compared to contrasting moments of through-composed intuitive writing. I

have a strong desire to create a final product that leaves the listener with something memorable – whether it is a specific instrumentation or orchestration decision, or a section that was exceptionally powerful and personally meaningful. For this piece, I hope that the music and drama successfully and effectively convey the message of this story to the audience.

2.2 Prologue

The prologue is in three sections that sets the tone for the opening of the piece – foreboding and dark, possibly even a bit disturbing – and introduces the two main motifs of the work. These recurring melodic ideas, representing blood and hatred, are often heard in the foreground or disguised as part of the background supporting material. I refer to them as leitmotifs due to the frequency of their iterations and the ways in which they are used to represent certain ideas in the text. Unlike more traditional Wagnerian (and cinematic) leitmotifs, they are not used to represent or introduce a specific character. Instead, they serve as a common thread, penetrating the music at significant dramatic points throughout (much like an *idée fixe*). I find it is still useful to discuss these musical objects as functional leitmotifs in order to identify key moments and transformations in which they take the lead.



Figure 2. Leitmotifs and Tetrachords.

In Figure 2, both leitmotifs are shown and clearly identified. The first occurrence of the “hatred motif” is just before rehearsal B (mm. 13-14) in the trumpet. This version is expanded from the original shown above (which is first heard in the horn solo at the end of the prologue, mm. 60-65). The last four pitches of this sequence (G-Eb-B-Bb) create the tetrachord (0,1,4,8) which is used both melodically and harmonically. This motif originated as a contrasting melodic idea to the “blood motif” outlining a major seventh and a descending augmented triad. During the initial sketches, this version first appeared in the second scene (m. 269) and later became integrated into the music leading up to this point. The first iteration of the “blood motif” is played by the contra-alto clarinet in mm. 18-22. As mentioned in the previous chapter, this material is derived from the original keys of the hymns used. The collection G-Ab-Bb-C is the basis for other melodic and harmonic material found in the piece using the (0,1,3,5) tetrachord.

The second section, beginning at rehearsal C (m. 34), sets up a quartet of bass flute, English horn, contra-alto clarinet, and contrabassoon. This low, reedy combination of timbres has become a trademark of mine and I often make use of it when the instrumentation allows. My initial experiment with this instrumentation was in the first piece I completed in my doctoral program in 2012 – *Phosphenes I: Isolation* (Figure 3). I included an extended low reed trio that is later joined by alto flute and I considered it a complete success. For *Bloodsong*, I wanted to hear how the bass flute could hold up against the reeds in terms of balance.



Figure 3. *Phosphenes I*, Low reed trio excerpt, mm. 103-105.

41

42

43

44

hatred leitmotif

When I See the Blood

There is Power in the Blood

"Christ our Redeemer"

"wonder working pow'r"

"in the blood"

(straight mute)

(harmon mute)

(straight mute)

p

mp

f

ff

Figure 4. Prologue, Winds, mm. 41-44.

Beginning in m. 41, the woodwind quartet plays a parallel line stacked in a collection of (0,1,4,8) that arrives at the horizontal presentation of the end of the hatred motif. Juxtaposition of this nature is taken a step further by incorporating three of the hymns into the phrase just as the brass interject and join the quartet. Figure 4 (on the previous page) shows the first four measures of the passage. The third hymn that enters at the very end of the phrase (*The Old Rugged Cross*) is not shown. The bass flute might seem to be overpowered by the reeds, but it can still be heard and adds a deep, breathy presence to the rich sound of the low reeds.

The final section returns to slower music that makes use of the melody from *The Old Rugged Cross* in the bass flute. Following the opening of the hymn, the bass flute continues to meander around rotations of the five-note collection (D-Eb-E-F-G). The prologue closes with the first full iteration of the hatred motif in the solo horn.

2.3 Scene I: Bloodstains

The first scene is in an A-B-A' form where the lengthier B section is bookended with iterations of *The Old Rugged Cross*. The opening texture layers together flute, oboe, clarinet, xylophone, harpsichord, and pizzicato strings to create a running stream of sixteenth notes. The pitch material used rotates over itself in varied fragments and repetitions from an original sixteen-note sequence. The first eight measures are shown in the reduction in Figure 5 to provide an example of the process used to create a texture that would have the same effect as an ostinato while constantly shifting and changing patterns within itself.

ORIGINAL SEQUENCE

67 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

FRAGMENTED SEQUENCE A

68 9 10 11 12 13 14 15 16 3 4 5 6 7 8 9 10

69 11 12 13 14 15 16 11 12 13 15 16 9 10 11 12 13

70 14 15 16 3 4 5 15 16 3 4 5 ORIGINAL SEQUENCE 1 2 3 4 5

FRAGMENTED SEQUENCE A

71 6 7 8 9 10 11 12 13 14 15 16 9 10 11 12 13

72 14 15 16 3 4 5 6 7 8 9 10 11 12 13 14 15

73 16 11 12 13 15 16 9 10 11 12 13 14 15 16 3 4

FRAGMENTED SEQUENCE B

74 5 15 16 3 4 5 3 4 5 6 7 8 9 10 11 12

Detailed description: The figure displays a musical score for a piano piece, specifically the opening sequence from measures 67 to 74. The score is written in 4/4 time and uses a treble clef. It is divided into two main sections: the 'ORIGINAL SEQUENCE' and 'FRAGMENTED SEQUENCE A' and 'FRAGMENTED SEQUENCE B'. The original sequence (mm. 67-70) consists of a single melodic line. The fragmented sequences (mm. 68-74) show the original sequence broken into smaller, non-sequential fragments. For example, in mm. 68-69, the sequence is split into two parts: measures 9-16 and 3-10. In mm. 70-71, the sequence is split into measures 14-16, 3-5, 15-16, 3-5, and 1-5. In mm. 72-73, the sequence is split into measures 14-16, 3-10, 11-15, and 16-3-4. In mm. 74, the sequence is split into measures 5-16, 3-5, 3-5, 6-12, and 11-12. The fragmented sequences are labeled 'FRAGMENTED SEQUENCE A' and 'FRAGMENTED SEQUENCE B'.

Figure 5. Scene I, Reduction of Opening Sequence, mm. 67-74.

Once the sequence was determined, each player (excluding the harpsichord) takes part in a unique rhythmic unit with a specified length. The rhythmic layers were then laid out and pitches from the collection were chosen in such a way that every vertical sonority would be covered while maintaining the original horizontal sequence. Decisions on which part would get which pitch when doublings occur in the vertical sonorities were based on creating an interesting line for the individual performer –when to use skips and when to use step-wise motion. Each individual line, then, has its own personality and dance-like quality. The harpsichord begins within the process, but eventually takes its own path starting in m. 72 where a two-measure ostinato begins. The first two measures of the ostinato remain part of the sequence as notes are separated by an expanding number of rests. The material repeats starting in m. 74 and is no longer part of the original pitch sequence. This shift in the sequence removes the harpsichord from the busy texture and separates it as more of a percussive instrument – juxtaposing relentless irregularity with a subtle ostinato. This is significant due to the entrance of the brass on the hymn melody in m. 73. I found it would be important to clear one of the layers from the texture while adding in an opposing force.

The verse melody from *The Old Rugged Cross* is used in the vocal line (going into rehearsal F) with slight adjustments to the rhythm. The harmonies are not from the original hymn, but are strikingly more triadic and consonant than any previous music. The blood motif enters in m. 87, heard in clarinet and violin, just before building up to harmonies based on (0,1,3,5). Beginning in m. 102, the pitches from the original hymn are altered and transpositions occur as the harmonies change in the string

accompaniment. The four main sections that follow are interrupted with spoken text and are through-composed until the return of the opening material at rehearsal I (m. 161).

The words “cling” and “clinging” (originating from the text of the hymn) occur often over the course of the piece (as well as several other select phrases) and are meant to show a certain level of obsession in the character’s personality. It is never clear why she chose these words except that she thinks “clinging is a good word.” It is at this point when the vocalist must start switching between a variety of singing styles. *Sprechstimme* is indicated with an “x” on the stem of the pitches. The specific pitches notated in the score are only meant to show an approximation of the contour and register of the phrase or gesture. Spoken text with a specified rhythm is reduced to a one-line staff and the rhythms may be approximated. Decisions on when to switch back and forth between these styles were based heavily on the text. The accompanying material, then, was orchestrated and written in such a way that it would complement whatever singing style was in use.

Other moments of interest in this scene include the first iteration of the blood motif with the word “blood” in the vocal part. This occurs at m. 127 when the low voices play the figure and Elizabeth enters with “There was so much blood” in m. 129. The low voices meet together in m. 131 on the same motif. In the section that follows, the hatred motif is disguised within rhythmic gestures reminiscent of the opening mechanical music, adding an additional layer to the solo oboe and vocal *Sprechstimme*. The resulting combination offers a soundscape that encompasses the contradictions and questions in the text. Measure 127 introduces another layer that is derived from previous material. The

oboe solo that begins in this section is a direct augmentation from the second violin's pizzicato layer starting in m. 72 (beginning on the fourth note in that bar). As I began writing the oboe solo for that section, revisited the opening mechanical music and played through each layer at the piano until I found the most desirable sequence that would lend itself to a lyrical oboe line. A comparison has been provided in Figure 6 to show how the oboe solo was derived.

OBOE/ENGLISH HORN

Slowly, molto rubato ♩ = 54

(Solo)

ppp *mp* *molto espr.* *accel.*

Tempo I ♩ = 76

mf *pp*

VIOLIN II

72 (pizz.)

75

78

f

Figure 6. Scene I, Oboe solo derived from violin II pizzicato, mm. 127-140/72-80.

The playful closing to this scene is intended to sound somewhat humorous. The hymn has now been transformed into a waltz featuring xylophone and harpsichord coloring the cliché string pizzicato. Layering humorous material with serious text effectively alludes to a mentally unstable character as Elizabeth muses “How wondrous beauty can be; What a wondrous attraction for me; And the stains of their blood on my gown... What a wondrous obsession to see.” Given the text at the end, it was also my intention to momentarily dwell on Elizabeth’s obsession with blood as child-like wonder and confusion.

2.4 Scene II: Power in the Blood

The second scene is through-composed in two large sections as a direct result of the libretto. The text for the first half of the scene emphasizes Elizabeth’s past and her love of the hymns and blood, while the second half focuses on hatred. The first half deals with two contrasting settings of the text – one is original material while the other is an upbeat rendition of the hymn *There is Power in the Blood*. When Elizabeth starts reminiscing, the music flows under a lyrical line in triple meter that constantly contracts and expands in tempo. The faster, rigid setting of the hymn occurs at the start of the scene and again when the text shifts into her desire “to be freed from this burden of sin” (taken from the opening text of the hymn). A brief interlude interrupts the connection between these events just before the reminiscing begins again at rehearsal N. Suddenly, the text and music shift into a darker tone as the lines descend into m. 262. The extreme low range of her voice is featured during this first mention of the hate she experienced in

church congregations. Measure 269 acts as the axis point where the first half ends and the second begins. This is the first moment when Elizabeth sings the hatred motif. I consciously exposed this text over a quiet drone of the pitches she sings in order to highlight the shift in the libretto and the music.

Before examining the second half of the scene, two elements of the first must be considered: the orchestration and extended techniques applied to the hymn and the harmonic scheme set in place for the “reminiscing music.” The hymn begins the scene with an almost absurd quality of sound. The pitches that are written are actually exactly those of the hymn (occurring at rehearsal K and again at rehearsal M), but I had a specific sound in my head that can only be described as a buzzy, scratchy, distorted kazoo (see Figure 7). In order to accomplish this, the strings are required to play with extreme bow pressure in order to create a scratch tone. In most cases, scratch tones are used as a special effect for a loud, guttural screech. In this instance, the performers are also required to move the bow extremely slowly, as if playing *ppp*, so that the scratch does not become an overpowering nails-on-a-chalkboard effect. While the pitch is meant to be barely discernible, all wind players are playing with breath tones while fingering the written pitch. I have used this effect previously in a wind ensemble piece (*Phosphenes II: Meditation*). The result was successful in that, after a short explanation, the final product was exactly how I imagined it. For this particular hymn in *Bloodsong*, I added an additional technique in order to create additional complexity to the combined sound – flutter tongue. The resulting effect is unusual and intended to make the listener question what instruments are actually playing while relating to the playfulness of the waltz at the

end of the first scene. This playfulness is brought to its full potential in m. 236 when the gospel parody of the hymn's refrain is fully realized with full bass line and tambourine as Elizabeth becomes a bit crazed and carried away.

K Steady, not too slowly ♩ = c. 68

Breath tones (although some pitches may be heard)
Flutter when indicated using mostly air/breath sounds. Finger written pitches and play as quietly as possible.

Fl.
E. Hn.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.

ppp

Scratch Tone - use extreme bow pressure, but move the bow very slowly to produce a softer, scratchy tone that has very little recognizable pitch.

1
Vlns.
2
Vla.
Vc.
D.B.

ppp (relative dynamic for bow speed only)
arco

ppp (all on the string)

ppp (relative dynamic for bow speed only)
arco

ppp (all on the string)

ppp (relative dynamic for bow speed only)
arco

ppp (all on the string)

ppp (relative dynamic for bow speed only)
arco

ppp (all on the string)

ppp (relative dynamic for bow speed only)
arco

208 209 210 211

Figure 7. Scene II, Opening extended techniques, mm. 208-211.

The “reminiscing music”, beginning at rehearsal L, follows a specific harmonic sequence related to the hatred motif. Derived from the blood motif (and the fifth mode of the melodic minor scale often used in jazz), the harmonic language begins on C major with lowered sixths and sevenths. The A-flat is often used as an upper neighbor in the accompaniment and B-flat becomes part of a G minor seventh borrowed chord within the context of C. The second half of each phrase begins with a cycling through more borrowed chords returning to the “tonic” collection (see Figure 8).

The image displays a musical score for two parts: Elizabeth (soprano) and Reduction (piano). The score spans measures 217 to 220. Elizabeth's part is written in a single melodic line with lyrics underneath. The Reduction part is written for piano, featuring complex harmonic textures with many accidentals (sharps, flats, and naturals) and dynamic markings. The key signature changes from C major to B-flat major (two flats) between measures 218 and 219. Measure numbers 217, 218, 219, and 220 are printed below the piano part.

Elizabeth

hymns. How I love those hymns and the

Reduction

217 218

Elizabeth

look on the fa - ces of those that were just - ly con - demned Oh

Reduction

219 220

Figure 8. Scene II, Rehearsal L Reduction, mm. 217-220.

The phrase is transposed into the same collection/mode starting on E-flat in m. 221. When the music reappears at rehearsal N, the transposition is up one half-step from its last iteration to E-natural and the arrival on A-flat in m. 259 signifies the final transposition of this material. The root of each collection that begins each phrase is C-Eb-E-Ab creating another transposition of the (0,1,4,8) tetrachord that ends the hatred motif. When analyzing other composers' music, I have a sincere fascination with the discovery of hidden relationships found in derived material. I often wonder if these relationships could be coincidental or if they are consciously planned. This type of exploration when studying a piece of music has ultimately led to incorporating these ideas into my own planning and compositional processes. The intention is not to throw in hidden relationships that are meant to be uncovered as if on some sort of music theory scavenger hunt, but to rethink possibilities of recycling materials in numerous ways when stripped down to their basic, fundamental core.

As the scene continues, Elizabeth announces that she believes she can hear God's voice and that she was chosen by Him. When she begins singing "He chose me, I knew I was going to make a difference" in m. 280, the accompaniment revisits the effect from the opening – the buzzy, breathy sound. In this case, the winds are not to play specific pitches as before, the brass are now buzzing on their mouthpieces, and the strings are playing pure tones instead of scratch tone (see Figure 9). These adjustments change the quality of the sound by removing some of the white noise and distortion and focusing in on pitch. With the breath sounds, it maintains a similarity to the opening effects while sounding more like breathing or sighing than a kazoo. The addition of bowed music stand

provides subtle disruptions in the combined sound similar to the grinding/scraping noises previously produced by the strings (scratch tone).

The musical score for measures 278-283 is divided into four main sections:

- Woodwinds (mm. 278-280):** Labeled "All woodwinds: air only, flutter". It includes parts for B. Fl., E. Hn., C. Alt. Cl., and C. Bn. Each part starts with a *p* dynamic and a flutter mark, then transitions to *sim. sempre* in measure 280.
- Brass (mm. 278-280):** Labeled "All brass: buzz into mouthpiece, lowest possible tone". It includes parts for Hn., B \flat Tpt., and Tbn. Each part starts with a *p* dynamic and a buzz mark, then transitions to *sim. sempre* in measure 280.
- Percussion (mm. 278-280):** Labeled "Music Stand with bow". It features a single note in each measure, starting with *p* and *mp* dynamics, then transitioning to *sim. sempre* in measure 280.
- Strings (mm. 278-280):** Labeled "All strings: with mute, *sul tasto*". It includes parts for Vlns. 1 & 2, Vla., Vc., and D.B. Each part starts with a *pp* dynamic and a scratch tone mark, then transitions to *sim. sempre* in measure 280.

The score continues for measures 281, 282, and 283, maintaining the *sim. sempre* texture.

Figure 9. Scene II, Sighing effect background, mm. 278-283.

Elizabeth quickly becomes excited after this section, as if trying to convince herself that she really was chosen by God instead of murdering without divine purpose.

When she sings “I remember their faces” starting in m. 295, I knew I wanted a specific rhythm here, but not specific pitches. I did not want this to be *Sprechstimme*, but rapid jumps in full singing voice according to the contours shown. This proved to be one of the most difficult passages in the work. The notation I chose indicates relative pitches using square-shaped note heads (see Figure 10).

approximate pitches and contours (rhythms should be adhered to as closely as possible)

295 *ff* 1 re - mem - ber thei fa - ces their up - turned fa - ces their pho - ny spu - ri - ous

297 tears and so ma - ny fears they were so a - fraid and so full of hate. I did what I had to

299 do. I'm sure. I stayed be - cause He told me to. It was God's plan. I'm sure. The

Figure 10. Scene II, Vocal notation for approximate pitches, mm. 295-300.

New motivic material is introduced in m. 291 and is used throughout the remainder of the scene (and revisited in the fourth scene). This material does not signify any specific idea or concept and is not used in the same way as the leitmotifs. It is simply a minor third that is repeated over several octaves and, with its numerous occurrences, becomes easily recognizable (see Figure 11). In m. 306, this minor third gesture is briefly altered to increase momentum during the transition into rehearsal P where Elizabeth sings

291

Fl.

E. Hn.

C. Alt. Cl.

C. Bn.

Hpschd.

1
Vlns.

2

Vla.

Vc.

D.B.

The musical score for Figure 11, Scene II, Minor third motive, m. 291, is presented for a full orchestra. The score is in 3/4 time and features a minor third motive. The key signature has one flat (B-flat). The score is marked with a forte (f) dynamic and includes a pizzicato (pizz.) instruction for the strings. The measure number 291 is indicated at the top left of the Flute staff.

Figure 11. Scene II, Minor third motive, m. 291.

a lengthy, difficult passage over the soloist's entire range. The purpose behind this setting and the speed of the text is to show how significant her doubts are about all that she has done. This does not necessarily mean that she feels remorse or guilt for her actions, but that she is experiencing confusion and contradictions within herself that are unresolved. The scene closes with a spoken monologue over long tones as the xylophone and harpsichord insincerely respond to her words by reiterating the minor third motive.

2.5 Scene III: Nothing but the Blood

The third scene is the longest of the five and deals with several critical moments in the development of the character and story. The form of this scene can be identified as A-B-A (slow-fast-slow) when including the lengthy electronic solo (m. 423). This scene is unique in that it does not offer a discernable version of the hymn (*Nothing but the Blood*). While fragments of the hymn are interspersed and often hiding within the fabric of new material, the text from the hymn is highlighted and emphasized in numerous ways. The analysis of this scene covers one section at a time, considering multiple elements working together at any given time in relation to the text.



Figure 12. Scene III, Opening flute solo, mm. 330-337.

The scene opens with new melodic material that is first introduced by the bass flute (see Figure 12). The recurring three-note figure Eb-D-E is derived from a fragment found in the first few pitches of *The Old Rugged Cross* (Eb-F-E). After the first iteration of the melody, flugelhorn takes over and the bass flute resumes in canon. The accompanying textures and atonal dissonance create an unsettling, dreary backdrop to the soloist. Elizabeth begins singing the text from *Nothing but the Blood* on sustained pitches that blend within the existing texture. Sustaining this level of contrapuntal activity as the vocalist sings in her lowest range creates balance problems and concerns. It became more important to me that Elizabeth be heard as part of the ensemble during this section rather than as a soloist. Embedding her into the texture creates a text setting that has not previously been developed upon in the piece.

When the first two lines of text from the libretto are completed, the contrapuntal lines merge together to create a new, more concise version of the melody (see Figure 13). The vocal line then follows the pitches of the melody and departs from the hymn's text in m. 355. As the ensemble becomes louder and more intense, the vocal line suddenly switches to large leaps before moving into the next section. The opening of this scene can be heard as one large crescendo that feels static and dismal at first. As things start to build, however, the intensity increases with the expanding range of the ensemble and vocalist's role shifting back into the foreground.

351

B. Fl. *mf* *pp*

Ob. *mf*

C. Alt. Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *mf*

Flghn. *pp* *mf*

Tbn. *mp* *mf* *pp*

Chm. *mf*

Elizabeth This was all my hope and peace [sss] This *mf* (no pitch)

1 Vlns. *arco* *mf*

2 Vlns. *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

D.B. *mf*

351 352 353 354 355 356 357 358

Figure 13. Scene III, Shortened version of melody, mm. 351-358.

The electronics interrupt with Biblical text taken out of context in such a way that it seems unrelated to anything happening in the story. This is intentionally confusing and disorienting as a means of foreshadowing her own revelations about her lover. “Like a sheep amidst the wolves,” and “Ahh, but under a sheep’s skin often hides a wolfish mind,” also play at the idea of her realization of becoming “the lamb” by the end of the fourth scene.

At rehearsal R a frantic section begins with several layers at work. Low strings and contrabassoon serve as a harmonic bass line to the ascending running lines in the strings. The high oboe, horn, and trombone are playing the first fragment of the hymn in augmentation (taken from the refrain) in parallel major tenths. When this layer resumes after Elizabeth’s entrance, it continues in the refrain and completes a full statement of the melody. Elizabeth enters on a melodic line that combines the blood motif with the hatred motif across six measures (see Figure 14).

Figure 14 shows two staves of musical notation. The first staff, labeled 379, begins with a forte (f) dynamic. It contains the lyrics "I was in love once or was it just lust?". A bracket above the first five notes is labeled "blood leitmotif". The second staff, labeled 382, contains the lyrics "She was the on - ly one I knew I could trust.". Brackets above the first three notes and the next three notes are labeled "partial blood leitmotif". A bracket above the last two notes is labeled "partial hatred leitmotif".

Figure 14. Scene III, Vocal line combining two leitmotifs, mm. 379-384.

When the activity settles down by m. 388, Elizabeth utters the phrases “I loved her deeply. I knew my desires. I know my desires.” As I was writing these into the

libretto, I knew that I wanted there to be a sense of dual meaning in her “desires.” I wanted it to be clear that she was struggling with sexual desires for a woman, while leaving open the possibility that these could be desires to kill. Even though she loved this woman, I felt it should be conceivable that she not only desired her sexually, but could not resist the desire to kill her. This uncertainty in the libretto made me sure that Elizabeth would feel hopeless confusion and in an attempt to show that dramatically, the music explodes at m. 395. This moment is extremely significant in the piece and should be the loudest music heard before the epilogue. Struggling with all these emotions and past experiences that are surfacing and layering on top of one another, she becomes infuriated while singing “I know who I am. I know what I am. I am!” The extremely loud, dissonant setting of this line could indicate that she is in denial, and not really sure who she is anymore. Her inability to admit that she is confused and really does not know herself sends her into another monologue before she flees the stage.

When she returns to the stage after the electronic interlude, she is wearing a white gown (or robe) that is stained with blood and dirt. The music from the opening returns and the melody is heard in full without the accompanying counterpoint. As before, the shorter variation on the melody is heard, but this time a trio of bass flute, contra-alto clarinet, and contrabassoon play the same fragment from the hymn that was heard previously. The fragment, now in a much lower register, is inverted to parallel minor sixths with an added descending line that intensifies the overall sense of downward motion as she slowly reenters the stage.

The closing section plays on fragments from the hymn melody while she sings the original words in a duet with vibraphone. After she changes “the blood” to “their blood”, this dream-like setting becomes even more chilling as the vibraphone continues playing parallel major ninths over the melody from the opening (now played by solo cello). The vocal line drops into a lower register and the line expands as she reaches her lowest range. The closing monologue reiterates several phrases from previously sung text in order to present these words clearly to the audience.

2.6 Scene IV: See the Blood

The fourth scene resolves Elizabeth’s conflict within herself by way of her realization that she must sacrifice herself in order to end this crusade and cleanse herself of her sins. The libretto is closely related to the script written for the electronic solo. Several Bible quotes are taken out of context and strung together to create a mostly incoherent rant. This was initially inspired by the stream-of-consciousness writing in Samuel Beckett’s *Not I*. The nature of this sort of writing in the fourth scene led to a through-composed process when working on the musical material and planning out its structure and form. The notation for the vocal part had to be set in such a way that it allowed for improvisation and interpretation. The notation also had to allow room for these moments to fit within specified rhythmic events. I arrived at a solution that uses stemless note heads positioned spatially within the measure (see Figure 15).

and “hate after hate after hate after hate!” as if Elizabeth is experiencing her own flashbacks.

The end of this scene includes another new setting for the voice against a solo violin and xylophone played with plastic bead necklaces. The blood motif returns as a woodwind trio of bass flute, English horn, and contra-alto clarinet enter in unison (see Figure 16). This very unusual sound combination makes for a memorable setting as Elizabeth fully realizes that she is the lamb. I find that it adds an additional layer of tension to the drama happening in the story. Taken as separate entities, the solo violin and woodwind trio are not so disturbing and unconventional. It is when these layers are combined together with the beads dragging across the xylophone and the vocalist screaming “I see!” that the listener may become uncomfortably engrossed in the experience of this moment.

As Elizabeth calms down after her epiphany, the woodwind trio passes its timbre and color combination over to the brass. The final setting for the spoken text is solo violin and brass trio – another new texture. As the violin solo descends to its lowest register, the brass trio traverses through sonorities that finally lead to C major triad in first inversion. I believed it was important to reserve the use of a calming, consonant ending for this particular scene due to the resolution that took place in the character’s story. A sense of cadence and rest is finally reached – a perfect setup for the opening of the final scene.

X

B. Fl. *mp* plainly

E. Hn. *mp* plainly, even softer if possible

C. Alt. Cl. *mp* plainly, even softer if possible

Still with beads, left hand lower bars, right hand upper bars
approximate pitches, *ad lib.*

Xyl.

Elizabeth

Take the knife.
Oh, lying lips.

Take the blade.
Slay me. See me. Save me.

Vln. 1

Figure 16. Scene IV, Unison blood motif, mm. 593-594.

2.7 Scene V: Bloodbath

The final scene begins with a celebration. Now that she knows exactly what she has to do, Elizabeth rejoices and hears *Are You Washed in the Blood* in her head. The scene is through-composed and recalls several sections of previously heard music. These are never exact recapitulations, but they are structurally significant in the overall distribution of recycled material throughout the work. Nearly every section of the scene has something borrowed from a previous one while introducing minimal new material.

The opening woodwind quartet is in parallel motion again and, as one would conclude by this point, the vertical sonority is (0,1,4,8) and the hatred motif was used to

generate the linear gesture. The voices are stacked in sixths as before, but they are now on their respective standard instruments in a register that makes the harmony clearer, brighter, and more focused. I intentionally reserved this transposition of the same voicing until the final scene in order to change the original sound into something fresh and new, while still having a familiar quality. The linear distribution of pitches begins in the sequence from the hatred motif (see Figure 17). Brass and percussion enter, as if making some sort of proclamation, just before the refrain from the hymn is heard with an upbeat gospel feel.

Y Moderately ♩ = 80

Fl.
Ob.
B♭ Cl.
Bsn.

614 615 616

Figure 17. Scene V, Opening Woodwind Quartet, mm. 614-616.

By the end of the hymn, the brass begin interjecting non-chord tones into the mix just before the fast, frantic music from the third scene is heard (beginning in m. 638).

While the harpsichord continues playing the chords from the hymn, the brass recall the opening material from the first scene – playing the pizzicato string parts with octave transpositions (see Figures 18 and 19).

E Steady, mechanical ♩ = 76

1 Vlns. *mp* pizz.

2 Vlns. *mp* pizz.

Vla. *mp* pizz.

67 68 69

Figure 18. Scene I, Opening string pizzicato, mm. 67-69.

639 Hn. B♭ Tpt. Tbn.

640 641

642 643 644

Figure 19. Scene V, Brass version of string pizzicato from Scene I, mm. 639-644.

When the activity reaches its peak, the soloist enters singing “Are you washed?” using the descending diatonic line from the original hymn’s refrain. Just before rehearsal AA, the minor third motive sneaks in and leads into a short reprise of the opening of the scene. In m. 664, a nod to Berg’s *Violin Concerto* begins, coming to full realization in m. 666 with a quotation of Bach’s chorale *Es ist genug* just as Elizabeth sings “It is enough.” The harpsichord part, however, has several non-chord tones that are meant to cause a slight disruption in the quote. The second phrase of the chorale is present in the winds while the strings and soloist use the melody from *Are You Washed in the Blood* (see Figures 20 and 21).

Nº 5. Choral (Eigene Melodie)

Soprano
Es ist ge - nug: Herr, wenn es dir ge - fällt,

Alto
Es ist ge - nug: Herr, wenn es dir ge - fällt,

Tenore
Es ist ge - nug: Herr, wenn es dir ge - fällt,

Basso
Es ist ge - nug: Herr, wenn es dir ge - fällt,

Piano

Figure 20. Bach’s *Es ist genug* (BWV 60), mm. 1-4.

666

Fl.

Ob.

B \flat Cl.

Bsn.

Hpschd.

Elizabeth

1

Vlns.

2

Vla.

Vc.

D.B.

it is e - nough. There's a foun - tain flow-ing for my un - clean soul.

arco
plainly, no vibrato

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

666 667 668 669 670 671

Figure 21. *Bloodsong*, Scene V, Chorale Setting, mm. 666-671.

The arrival at m. 682 represents a foreshadowing of the epilogue in a full ensemble statement of the blood motif. Elizabeth quickly lunges toward the ground at this moment and digs through the pockets of the coat she discarded onto the floor during the first scene. She finds the knife that she used to kill her last victim and begins wiping it off while singing “Washed. Cleansed. Spotless.” The accompaniment to this section (from mm. 687-690) is borrowed from the “sighing” effect in the second scene. This version, however, is a pitched cluster that uses no extended techniques.

The Bach chorale is partially heard once again before rehearsal BB. At this point, the low texture is derived from the minor third motive and is colored with triangle, flute, oboe, and trumpet as Elizabeth claims that she is the lamb. Going into m. 712, *The Old Rugged Cross* is set again using the text “Once saved, always saved. That’s what I was always told.” The harmonic scheme for the first six bars of this section is guided by the three-note sequence from the chromatic bass flute melody heard in Scene III (Figure 22). The sung vocal line concludes with the final iteration of the hatred motif on the words “My blood shall cling to me.” The closing section sets the spoken texts against a mixture of low voices and tremolo strings using pitches from the blood motif. Elizabeth says her final words and turns her back to the audience to reveal a spotless, white gown. The audience will not be able to see what she is doing, but it is understood that she is cutting her wrists. She falls to her knees and then fully to the floor before the epilogue begins.

Slowly, molto rubato ♩ = 54

Elizabeth
712 saved, al-ways saved. That's what I was al-ways told.
713 714 715 716 717

Vlns. 1 *f*
2 *f*
Vla. *f*
Vc. *f*
D.B. *f*

Figure 22. Scene V, Final statement of *The Old Rugged Cross*, mm. 712-717.

2.8 Epilogue

It is not easy to write an ending to such a large-scale work. I struggled over the ending more than I did any of the other music in the piece. I realized that the prologue and every scene ends with slow, quiet music and my plans for the epilogue were similar. After several revisions, the closing became an aggressively emphatic statement using thick scoring of repetitive gestures as the main compositional device.

The blood leitmotif takes over and is the driving force behind this finale. The harmonization is different than previous iterations throughout the piece, making use of parallel fifths. It is meant to represent the end of the Elizabeth's life and the music that had just been heard, while maintaining a certain level of clarity and simplicity. The resulting music is powerful and sets up the potential for a strong resolution. The opening presentations of the blood motif are followed by a departure into thick dissonances that

transition into a repeat of the opening with a much fuller orchestration. The motif is harmonized in such a way that it feels like there may be some closure after all. The penultimate sonority uses only pitch classes F and B/Cb – an unstable tritone spread across four and a half octaves that begs to be resolved. The final sonority is G-Bb-B-D-F – combining a G minor seventh and G dominant seventh chord. The voicing of the chord makes this already dissonant, unstable sonority even more erratic by reinforcing a low fifth (Bb-F) in the bass voices (see Figure 23). The audience is left with no resolution, just as the drama and story itself are left unresolved. Knowing that the kind of hatred that Elizabeth’s character encountered in the world still exists makes this ending all the more relevant.

Bloodsong is truly a culmination of all my previous work as a composer. It encompasses a wide spectrum of emotions and drama, while holding strong ties to my own personal experiences. Much of the instrumental writing in this work maintains strong influences from earlier works, but also aims to explore unfamiliar combinations of timbres by way of experimenting with orchestration. I enjoyed the process of writing this piece more than any of my previous works. So much of what I have learned in my life as a student, musician, and teacher poured out into this project. I hope this is the first of many dramatic works to come, building my repertoire for future collaborations and projects that allow for the level of expression I find most rewarding as a composer.

molto rit.

793 794 795 796 797

Fl.

Ob.

B \flat Cl.

C. Bn.

Hn.

B \flat Tpt.

Tbn.

(sus. cym.)

Perc.

1

Vlrs.

2

Vla.

Vc.

D.B.

Figure 23. Epilogue, Final unresolved sonorities, mm. 793-797.

Appendix 1

Hymns and Lyrics

The Old Rugged Cross

Words and music by George Bennard, 1913. Original Key: B-flat

1. On a hill far away stood an old rugged cross,
The emblem of suff'ring and shame;
And I love that old cross where the Dearest and Best
For a world of lost sinners was slain.

Refrain:

So I'll cherish the old rugged cross,
Till my trophies at last I lay down;
I will cling to the old rugged cross,
And exchange it someday for a crown.

2. Oh, that old rugged cross, so despised by the world,
Has a wondrous attraction for me;
For the dear Lamb of God left His glory above
To bear it to dark Calvary.
3. In that old rugged cross, stained with blood so divine,
A wondrous beauty I see,
For 'twas on that old cross Jesus suffered and died,
To pardon and sanctify me.
4. To the old rugged cross I will ever be true;
Its shame and reproach gladly bear;
Then He'll call me someday to my home far away,
Where His glory forever I'll share.

There is Power in the Blood

Words and music by Lewis E. Jones, 1899. Original Key: B-flat

1. Would you be free from the burden of sin?

There's pow'r in the blood, pow'r in the blood;

Would you o'er evil a victory win?

There's wonderful pow'r in the blood.

Refrain:

There is pow'r, pow'r, wonder-working pow'r

In the blood of the Lamb;

There is pow'r, pow'r, wonder-working pow'r

In the precious blood of the Lamb.

2. Would you be free from your passion and pride?

There's pow'r in the blood, pow'r in the blood;

Come for a cleansing to Calvary's tide;

There's wonderful pow'r in the blood.

3. Would you be whiter, much whiter than snow?

There's pow'r in the blood, pow'r in the blood;

Sin-stains are lost in its life-giving flow;

There's wonderful pow'r in the blood.

4. Would you do service for Jesus your King?

There's pow'r in the blood, pow'r in the blood;

Would you live daily His praises to sing?

There's wonderful pow'r in the blood.

Nothing but the Blood

Words and music by Robert Lowry, 1876. Original Key: G (also published in F)

1. What can wash away my sin?
Nothing but the blood of Jesus;
What can make me whole again?
Nothing but the blood of Jesus.

Refrain:

Oh! precious is the flow
That makes me white as snow;
No other fount I know,
Nothing but the blood of Jesus.

2. For my pardon, this I see,
Nothing but the blood of Jesus;
For my cleansing this my plea,
Nothing but the blood of Jesus.

3. Nothing can for sin atone,
Nothing but the blood of Jesus;
Naught of good that I have done,
Nothing but the blood of Jesus.

4. This is all my hope and peace,
Nothing but the blood of Jesus;
This is all my righteousness,
Nothing but the blood of Jesus.

5. Now by this I'll overcome—
Nothing but the blood of Jesus;
Now by this I'll reach my home—
Nothing but the blood of Jesus.

6. Glory! Glory! This I sing—
Nothing but the blood of Jesus,
All my praise for this I bring—
Nothing but the blood of Jesus.

When I See the Blood

Words and music by John G. Foote and E. A. H. (possibly Elisha A. Hoffman), 1892.

Original Key: C

1. Christ our Redeemer died on the cross,
Died for the sinner, paid all his due;
All who receive Him need never fear,
Yes, He will pass, will pass over you.

Refrain:

When I see the blood, when I see the blood,
When I see the blood, I will pass, I will pass over you.

2. Chiefest of sinners, Jesus will save;
As He has promised, so He will do;
Oh, sinner, hear Him, trust in His Word,
Then He will pass, will pass over you.
3. Judgment is coming, all will be there.
Who have rejected, who have refused?
Oh, sinner, hasten, let Jesus in,
Oh, He will pass, will pass over you.
4. O great compassion! O boundless love!
Jesus hath power, Jesus is true;
All who believe are safe from the storm,
Oh, He will pass, will pass over you.

Are You Washed in the Blood

Words and music by Elisha A. Hoffman, 1878. Original Key: A-flat

1. Have you been to Jesus for the cleansing pow'r?

Are you washed in the blood of the Lamb?

Are you fully trusting in His grace this hour?

Are you washed in the blood of the Lamb?

Refrain:

Are you washed in the blood,

In the soul-cleansing blood of the Lamb?

Are your garments spotless? Are they white as snow?

Are you washed in the blood of the Lamb?

2. Are you walking daily by the Savior's side?

Are you washed in the blood of the Lamb?

Do you rest each moment in the Crucified?

Are you washed in the blood of the Lamb?

3. When the Bridegroom cometh will your robes be white?

Are you washed in the blood of the Lamb?

Will your soul be ready for the mansions bright,

And be washed in the blood of the Lamb?

4. Lay aside the garments that are stained with sin,

And be washed in the blood of the Lamb;

There's a fountain flowing for the soul unclean,

Oh, be washed in the blood of the Lamb!

Appendix 2

Complete Libretto

BLOODSONG

Libretto

by Ben Stonaker

Normal text *is sung*. **Bold text** *is spoken*. UNDERLINED ALL CAPS *designates electronic cues*. *Italicized text indicates staging and instructions (additional indications for Elizabeth are found in the full score).*

PROLOGUE

Elizabeth TACET.

SCENE I – BLOODSTAINS

Elizabeth enters from stage left – walking in front of the ensemble – wearing a large raincoat and carrying an umbrella. While the introduction is under way, she moves into place on stage (stage right of the ensemble – an area with a rug, lamps, and tables, as if she’s now inside her house). She removes the coat, tosses the umbrella to the floor as if flustered, and suddenly smiles as she begins to sing. NOTE: The soloist may choose to be barefoot for the entire work or take off her shoes once she discards the coat and umbrella.

On a hill far away... there's a hill far away... and I know exactly how far.

Some despise that hill and the emblem of shame.

For their suffering, they're only to blame.

So I'll cherish my trophies at last, stained with blood that is sure to condemn.

As they cling to the old rugged cross, their blood shall be upon... THEM.

[Laughing] Oh no, no, no. That's not quite right, is it? Oh... the clinging. Clinging.

Clinging is a good word. Shameful. Despising. Clinging. Their blood. My blood.

There was so much blood. It's enough now, I'm sure. It must be enough. Never enough.

Once saved, always saved. That's what I was told. And I did what I was told.

Can it be done? Can it finally be done? Was this the last one?

It must be enough. Clinging! Clinging is a good word.

I did what I was told to do. Never enough. Never enough. God's plan, I'm sure. He said so. Never enough.

THEIR BLOOD... THEIR BLOOD SHALL BE.

But I washed myself. I washed the sins away. It's enough now. I'm sure!

WITH THEIR BLOOD.

It must be enough.

Far away... far from here. I can't! I won't be caught! Just like every other time.

It must be enough. Never enough. Never enough. Never enough. Never enough!

Far away... far from here. Can't be caught!

God won't allow for that. Never enough. Once saved, always saved.

God hates a proud look, a lying tongue, and hands that shed innocent blood.

My gown! My gown! My gown! It's spotless! It's washed! My gown is spotless.

There is no blood! Cleansed! Cleansed! Never enough!

For a world of lost sinners was slain!

How wondrous beauty can be.

What a wondrous attraction for me.

And the stains of their blood on my gown...

What a wondrous obsession to see.

SCENE II – POWER IN THE BLOOD

Oh... oh, the hymns. How I loved those hymns.

And the look on the faces of those that were justly condemned.

Oh... oh, the blood... powerful blood.

Consuming and cleansing it flows over me like a flood.

I need to be freed from this burden of sin.

I did as He said over and over and over again.

There is power, power, wonder-working power in the blood of the lamb.

There is power, power, wonder-working power in the precious blood of the...

Of... the... lamb? Of the lamb. Lamb. Clinging. Never enough. The lamb. The blood. The lamb.

IT WAS THE PLAN ALL ALONG.

It must be enough. I'm sure.

GOD'S WILL. GOD'S PLAN. ONCE SAVED... ALWAYS SAVED.

I need more time, I'm sure. It was never enough.

It was never going to be enough.

Never enough blood, I'm sure.

It must be enough!

Every Sunday... every service... every new congregation and choir so full of sin.

Oh, the hymns... oh, the blood... all the hymns about power and blood were just never enough.

Oh, the hate. Oh, the hate. Impenetrable hate.

Something... something had to be done. I'm sure. I was sure.

I heard a voice. His... voice.

He chose me. I knew I was going to make a difference.

They were so blinded by their hatred.

He chose me, I'm sure!

Remove the hate! Amen!

I remember their faces, their upturned faces... their phony, spurious tears and so many fears.

They were so afraid and so full of hate. I did what I had to do.

I'm sure. I stayed because He told me to.

It was God's plan. I'm sure.

The power in the blood. Soul-cleansing! Remove the hate! It was never enough!

But now, oh what now? It was never enough. It's gone on for too long and He surely must know it's gone on for too long. There must be a way. It was never enough. Gone on for too long. There was power in all of the blood that was shed. Never enough. I need to be freed from this burden of sin. Did what I had to do. Did what He told me to. Never again! Never enough! It's gone on for too long I am sure!

Love doesn't kill hate. It doesn't make it white as snow. The blood... the precious blood. There's wonderful power in the blood.

SCENE III – NOTHING BUT THE BLOOD

What can wash away my sin?

What can make me whole again?

This was all my hope and peace.

This was all my righteousness.

Everything turned to lies.

Everything was my disguise.

LIKE A SHEEP AMIDST THE WOLVES.

[Laughing, matter-of-fact] **Ah, but under a sheep's skin often hides a wolfish mind.**

AND BY THEIR FRUITS SHALL YE KNOW THEM.

[More seriously, but still smiling.] **Ravening wolves.**

THEIR BLOOD. NOTHING BUT THEIR BLOOD.

I was in love once.

Or was it just lust?

She was the only one I knew I could trust.

I prayed and I prayed for forgiveness.

And they spewed forth their hate.

She was the only one I knew I could trust.

I loved her deeply. I knew my desires. I know my desires.

The fear and the hate did not change who I was.

WHO ARE YOU?

I know who I am. I know what I am.

I am. I am. I am. I am. I am!

[Directly to the audience with sinister laughter.] **They shall surely be put to death!**

[Pleadingly, as if talking to herself.] **They were the ones who were blind and could not see. I helped them. Literally. They shall stone them with stones. Unclean!**

Uncovered! Nakedness! Abomination! Everything... all of it... taken literally. I will even set my face against their souls. Literally!! I loved once. She helped me see. She opened my eyes. Cuttings in their flesh.

IT IS CONFUSION!

[Yelling as loudly as possible in response to the electronics.] **I am not confused!**

A lengthy electronic interlude begins as the soloist storms offstage in a rage. When the ensemble resumes and the electronics have concluded, Elizabeth returns to the stage in a white gown or robe that has been splattered/smeared with blood and dirt/mud. She enters very slowly, solemnly, while dragging her feet.

What can wash away my sin?

What can make me whole again?

Nothing but the blood. Nothing but their blood.

Their blood. Their blood. Their blood.

God hates a proud look, a lying tongue, and hands that shed innocent blood. But their blood was already upon them. They weren't innocent. Not in His eyes. He showed me the way. He spoke clearly. I'm sure. This was all my hope and peace... all my righteousness. Amen. I truly loved her. Deeply. I only did what I was told to do.

[Spoken over the electronics.] **I had to stop the hate. They lost sight of God's love. He chose me. He chose me to remove the hate. Their blood is upon me.**

SCENE IV – SEE THE BLOOD

Without the shedding... the shedding... without... without the shedding... the... without the shedding... of blood... there can be no forgiveness need never fear.

There was none. There was none. There was none to save her. Her flesh be blood!

I have said nothing. Nothing. Nothing.

Go and sin... go and go and sin... go and sin no more.

Even so is this matter. Even so is this matter. Even so!

Burning in the field of her blood. See the blood! See... see... see... see... see... see the blood. See the blood. See the blood. See... see... see... see... see... see... see.. see... See see see see see...

When I see the blood. When I see the blood. When I see the blood, I will pass, I will pass over you.

It was too late. I was too late. Burning in the field of her blood.

Even so is this matter.

I have said nothing. Nothing.

I cried not. See the blood.

They cried out! I cried not! One by one!

The blood shall be to you and you and you.

Fools! Fowls! Shedding! Sheep!

See the blood. See...

[Elizabeth picks up a hymnal or Bible and holds it close to her body while singing the next lines.]

Oh, lying lips, slay me. I am clean.

See. Sin. Slay. Saved.

Church after church after church after church after church.

One by one by one by one by one!

Hate after hate after hate after hate after hate after hate!

[Elizabeth throws down the hymnal/Bible on the ground – hard enough to make an audible sound.]

They cried out and I cried not. Fools. Fowls. Shedding. Sheep. Clawing. Clinging.

Oh, lying lips. Slay me. I shall be cleansed one last time! Even so is this matter. In secret... in the field of my blood... I cry not! I see! Take the knife, oh, lying lips.

Take the blade. Slay me. See me. Save me. I see. I see. I see! I see! I SEE! I I SEE!!!!

Behold. I am the lamb. Once saved, always saved.

My blood... my blood upon my own head.

SCENE V – BLOODBATH

Elizabeth bows her head as the music starts and begins to pray. When the upbeat rendition of the hymn is heard, Elizabeth smiles with her face turned upward, dancing around to the music. Just before singing, she suddenly stops dancing and acknowledges the audience.

Are you washed?

Are you washed?

Spotless. Spotless. Spotless. Spotless.

Spotless, just as white as snow.

It... It is enough.

There's a fountain flowing for my unclean soul.

I'll be spotless and white as snow.

YOU ARE THE LAMB.

I am. I see!

SPOTLESS.

Elizabeth falls to the ground and starts digging through the pockets of the coat that was discarded during the opening scene. She is looking for the bloody knife that she used to murder her last victim. When she finds the knife, she rises again to her feet and picks up a handkerchief (or cloth napkin) from a nearby table starts to wipe the blade clean as she begins singing the next section.

Washed. Cleansed. Spotless.

It is enough.

I'm the lamb. I am the lamb.

I'll be washed in the blood, oh the soul-cleansing blood of the lamb.

Make these garments spotless, just as white as snow.

She drags the blade of the knife across the skin of her forearms (where the audience can clearly see) and then brings it in close to her chest, clutching it as a child would hold onto her favorite doll. She looks up, grinning, and closes her eyes, bows her head, and looks as if she's about to pray (still holding onto the knife).

Once saved, always saved. That's what I was always told.

[She suddenly looks up from her sung prayer with a more serious demeanor.] Cling.

Cling. Cling.

[Deliberately sung while looking down at her arms with the knife in one of her hands.]

My blood shall cling to me.

[She moves out closer to the audience and speaks directly to them.] **Cling. Let us be going. Clinging. The land itself vomited better sacrifices than this. Let us be going. Destroy the law and the blood... the blood is all mine.**

Elizabeth slowly turns away from the audience as the strings and chimes fade out completely. The back of her robe/gown should be spotless and clean. This may be staged differently, but it should be apparent that the soloist is cutting her wrists just before falling to her knees... and then the floor.

EPILOGUE

Epilogue begins just as Elizabeth falls over onto the floor.

Appendix 3

Bloodsong

for mezzo-soprano, chamber orchestra, and fixed media

Prologue

Scene I – Bloodstains

Scene II – Power in the Blood

Scene III – Nothing but the Blood

Scene IV – See the Blood

Scene V – Bloodbath

Epilogue

Total Duration: 50 minutes

Completed: August 2015

First performance: September 22, 2015, University of Texas at Austin

Instrumentation: Flute (doubling bass flute), Oboe (doubling English horn), Clarinet

(doubling contra-alto clarinet), Bassoon (doubling contrabassoon), Horn, Trumpet,

Trombone, Percussion, Harpsichord, Mezzo-Soprano, 2 Violins, Viola, Cello, Double

Bass, fixed media (stereo playback)

BLOODSONG

for mezzo-soprano, chamber orchestra, and fixed media

music, libretto, and story by
BEN STONAKER

PROLOGUE

Just after the orchestra tunes, the lights in the hall should fade to a minimum (complete fade to black if possible). Lamps and stand lights illuminate the stage enough so the performers can see the conductor and their music. Elizabeth remains in the wings for the duration of the Prologue (preferably stage left so she has to walk in front of the ensemble when entering during the first scene). The Electronics begin the piece after the indicated duration of silence.

Silent bar: Electronics wait for 20 seconds before beginning.

Electronics Only: Drones begin. Conductor begins after about 30 seconds after the spoke text "You are a strong people!"

Flute doubling Bass Flute

Oboe doubling English Horn

Clarinet in B_♭ doubling EE_♭ Contra Alto Clarinet

Bassoon doubling Contrabassoon

Horn in F

Trumpet in B_♭ doubling Flugelhorn

Trombone

Percussion

Harpsichord (Amplified)

[NB: Harpsichord is TACET for PROLOGUE]

Fixed Media (Stereo Playback)

1 Drones, insect sounds, chorus, and spoken text.

Elizabeth (Mezzo-Soprano)

[NB: Mezzo-Soprano is TACET for PROLOGUE]

Silent bar: Electronics wait for 20 seconds before beginning.

Electronics Only: Drones begin. Conductor begins after about 30 seconds after the spoke text "You are a strong people!"

1 Violins

2 Violins

Viola

Cello

Double Bass

1 2

Bloodsong: PROLOGUE

A Slowly, dragging, poco rubato $\text{♩} = \text{c. } 48$

[illegible]

A Slowly, dragging, poco rubato $\text{♩} = \text{c. } 48$

1 Vln. 2 Vln. Vla. Vc. D.B.

3 4 5 6 7 8 9 10

(gliss. for full duration)

pp *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Bloodsong: PROLOGUE

B

11

Fl. *Flute* *ff* *to Bass Flute*

E. Hn. *English Horn* *ff*

C. Alt. Cl. *f* *ff* *(Solo)* *p* *ten. e accel.*

C. Bn. *f* *ff*

Hn. *ff*

B. Tpt. *Trumpet* *ff*

Tbn. *f* *ff*

Crt. *Crotales brass mallets* *f* *lx. sempre* *Suspended Cymbal/Bass Drum* *pp* *(soft mallets)* *mf* *(kick drum)* *mf*

Hpschd.

F.M.

Elizabeth

B

1

Vln. *f* *ff* *f* *ff*

2

Vla. *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff*

D.B. *f* *ff* *f* *ff*

11 12 13 14 15 16 17

Bloodsong: PROLOGUE

18

Fl. *Bass Flute*
mp

E. Hn.

C. Alt. Cl.
mf espr.
p

C. Bn.
p

Hn.
p
pp

B. Tpt.

Tbn.

Perc.
mf
f *lv. sempre*

Hpschd.

F.M.

Elizabeth

1
Vln.
2
mp *molto legato*

Vla.
p
pp
mp *molto legato*

Vc.
p
pp
mp *molto legato*

D.B.
mp *molto legato*

18 19 20 21 22 23 24

Bloodsong: PROLOGUE

25

B. Fl. *mp* *sim.* *mp*

E. Hn. *sim.*

C. Alt. Cl. *sim.* *sim.*

C. Bn. *sim.*

Hn. *p*

B. Tpt. *p*

Tbn. *open* *p*

Vib. *mf* *Crotales*
hard mallets

Hpschd.

F.M. —————→

Elizabeth

1 *mp* *molto legato* *mp* *sim.*

2 *mp* *sim.*

Vla. *sim.* *sim.*

Vc. *mp* *sim.* *sim.* *sim.*

D.B. *mp* *sim.* *sim.*

25 26 27

Bloodsong: PROLOGUE

[illegible]

Bloodsong: PROLOGUE

32 C

B. Fl. *p* *ff*

E. Hn. *f* *p* *ff*

C. Alt. Cl. *f* *p* *ff*

C. Bn. *f* *p* *ff*

Hn. *f* *p* *f*

B. Tpt. *f* *p* *f*

Tbn. *f* *p* *f*

Crt. *f* *p* *f* *fp* *f*

Hpschd.

F.M.

Elizabeth

1 C *pizz.* *pp* *f* *mf*

Vln. 1 *p < mf* *p < mf* *p* *ff* *pp* *f* *mf*

Vln. 2 *mf* *p* *mf* *p < ff* *pp* *f* *mf*

Vla. *mf* *p < mf* *p < mf* *p < ff* *pp* *f* *mf*

Vc. *mf* *p < mf* *p < ff* *pp* *f*

D.B. *mf* *p < mf* *p < ff* *pp* *f*

32 33 34 35 36

Bloodsong: PROLOGUE

37

B. Fl.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

B. Tpt.

Tbn.

S.Dr.

Hpschd.

F.M.

Elizabeth

1. Vln.

2. Vln.

Vla.

Vc.

D.B.

37

38

39

40

41

Bloodsong: PROLOGUE

42

B. Fl. *mp* *f* *mp*

E. Hn. *mp* *f* *mp*

C. Alt. Cl. *mp* *f* *mp*

C. Bn. *mp* *f* *mp*

Hn. *mp* *ff* *mp* *ff*

B. Tpt. *mp* *ff* *mp* *ff*

Tbn. *mp* *ff* *mp* *ff*

S.Dr. *mf* *f* *mp* *fp* *f*

Hpschd.

F.M.

Elizabeth

1 Vln. *mp* *f* *mp* *f*

2 Vln. *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f*

D.B. *mp* *f* *mp* *f*

42 43 44 45

Bloodsong: PROLOGUE

46

B. Fl. *mf* *f* (slight pitch bend, if possible) *ff*

E. Hn. *mf* *f* (slight pitch bend, if possible) *ff*

C. Alt. Cl. *mf* *f* (slight pitch bend, if possible) *ff*

C. Bn. *mf* *f* (slight pitch bend, if possible) *ff* (Solo)

Hn. *p* *f* *ff*

B. Tpt. *p* *f* *ff*

Tbn. *p* *f* *ff*

S. Dr. *mf* *f* *ff*

Hpschd.

F.M.

Elizabeth

1 Vln. *mf*

2 Vln. *mf*

Vla. *mf*

Vc.

D.B.

46 47 48 49

Bloodsong: PROLOGUE

50 *molto rit.* **D** Slowly, molto rubato ♩ = 54

B. Fl. *mf*

E. Hn. *pp* (even softer if possible)

C. Alt. Cl. *pp* (even softer if possible)

C. Bn. *p*

S. Dr. *mf* **Almglocken** (4 pitches, lowest available octave for ascending G, A, B, C) with medium yarn mallets, *i.e. sempre*

1 *molto rit.* **D** Slowly, molto rubato ♩ = 54

Vln. *ppp* *lv, do not dampen*

2 *ppp* *lv, do not dampen*

Vla. *ppp* *lv, do not dampen*

Vc. *ppp* *lv, do not dampen*

D.B. *ppp* *lv, do not dampen*

50 51 52 53 54 55 56 57

58 *attacca* quickly to Flute

B. Fl. *dim. poco a poco* *p*

E. Hn. *to Oboe*

C. Alt. Cl. *to Bb Clarinet*

C. Bn. *dim. poco a poco* *pp*

Hn. *apex (Solo)* *mp espr.* *pp*

Alm. *dim. poco a poco* *pp*

58 59 60 61 62 63 64 65 66

SCENE I - Bloodstains

When Elizabeth hears the start of this scene, she should enter from stage left - walking in front of the ensemble - wearing a large raincoat and carrying an umbrella. While the introduction is under way, she moves into place on stage (stage right of the ensemble). She removes the coat, tosses the umbrella to the floor as if flustered, and suddenly smiles as she begins to sing.

E Steady, mechanical ♩ = 76

Fl. *Flute*
p lightly, molto stacc.

Ob. *Oboe*
p lightly, molto stacc.

B. Cl. *B. Clarinet*
p lightly, molto stacc.

C. Bn. *to Bassoon*
pp *f*

Hn.

B. Tpt.

Tbn.

Xyl. *Xylophone*
soft rubber
p

Hpschd. *molto stacc. sempre*

F.M. *4/4*

Elizabeth

Soloist enters from stage left - walking in front of the ensemble - wearing a large raincoat and carrying an umbrella. While the introduction is under way, she moves into place on stage. She removes the coat, tosses the umbrella to the floor as if flustered, and suddenly smiles as she begins to sing.

E Steady, mechanical ♩ = 76

1. *pizz.*
mp

2. *pizz.*
mp

Vla. *pizz.*
mp

Vc.

D.B. *arco*
pp *ff*

67 68 69 70

Bloodsong: Scene I-BLOODSTAINS

71

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Bs. Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

72

73

74

Bloodsong: Scene I-BLOODSTAINS

75

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

75

76

77

78

Bloodsong: Scene I-BLOODSTAINS

F

79

Fl. *f* *pp* *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp*

Ob. *f*

B. Cl. *f* *pp* *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp*

Bsn. *mf* *pp* *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp*

Hn. *mf* *pp*

B. Tpt. *mf* *pp*

Tbn. *mf* *pp*

Xyl. *f* *fp* *f* *mp*

Hpschd.

F.M.

Elizabeth *mf* (smiling, cheerful) *mf*
On a hill far a - way There's a hill

F

1 *f* *arco* *p* *mp*

2 *f* *arco* *p* *mp*

Vla. *f* *arco* *p* *mp*

Vc. *arco* *p* *mp*

D.B. *arco* *p* *mp*

79 80 81 82 83

Bloodsong: Scene I-BLOODSTAINS

84

Fl. *to Bass Flute*
ppp < mf > ppp

Bs. Cl. *ppp < mf > ppp*
mp espr. *to Contra Clarinet*

Bsn. *to Contrabassoon*
ppp < mf > ppp

Xyl.

Hpschd.

Elizabeth *mf*
— far a - way — And I know ex - act - ly how far Some de - spise that hill And the

1. Vln. *p* *mp* *mf espr.* *f* *p*

2. Vln. *p* *mp* *mf* *f* *p*

Vla. *p* *mp* *mf* *f* *p*

Vc. *p* *mp* *mf* *f* *p*

D.B. *p* *mp* *mf* *f* *p*

84 85 86 87 88 89 90 91 92 93

94

Xyl. *Vibraphone with bow*
p < f

Elizabeth *f*
em - blem of shame For their suf - fring they're on - ly to blame. [m] — So I'll cher - ish my tro - phies at

1. Vln. *mf* *pp* *sul tasto, punta d'arco*

2. Vln. *mf* *pp* *sul tasto, punta d'arco*

Vla. *mf* *pp* *sul tasto, punta d'arco*

Vc. *mf* *pp* *sul tasto, punta d'arco*

D.B. *mf* *pp* *sul tasto, punta d'arco*

94 95 96 97 98 99 100 101 102 103 104

Bloodsong: Scene I-BLOODSTAINS

105

Vib. *p* < *f* *p* <

Elizabeth *mf* (becoming more serious) < *f* deliberately
last Stained with blood that is sure to con - demn As they cling to the old rug - god

1 *poco a poco* *ord.* *mp* *f* *mp*
Vln. 1

2 *poco a poco* *ord.* *mp* *f* *mp*
Vln. 2

Vla. *poco a poco* *ord.* *mp* *f* *mp*

Vc. *poco a poco* *ord.* *f* *mf* (with voice)

105 106 107 108 109 110 111 112 113



114

Vib. *p* < *f*

F.M. 4/4 3/4 4/4 THEMAMAMAMA 2

Elizabeth *p* (no smiling, very serious) *mf* *mf*
cross Their blood shall be u - pon [Electronics: THEM]
[Spoken] Suddenly laughing, not hysterically, just a normal chuckle/piggle
No, no, no, that's not quite right, is it? <pause> Ohhh, the clinging.

1. Vln. *pp*

2. Vln. *pp*

Vla. *pp*

Vc. *pp*

114 115 116 117 118 119 120

Bloodsong: Scene I-BLOODSTAINS

G Suddenly faster ♩ = 112

Bass Flute

B. Fl. *p* *mf* *p* *pp*

Ob.

B♭ Cl.

Bsn.

Hn. *f* *p* *molto* *f*

B♭ Tpt. *f* *p* *molto* *f*

Tbn. *f* *p* *molto* *f*

Brake Drum
with triangle beater, muted with hand

B. Dm. *p* (unmuted)

Hpschd.

F.M.

Elizabeth *sprechstimme* *mf* *p* *Spoken* approximate rhythm, ad lib. *cresc. poco a poco* *mf* *f* *whispered loudly*

Cling - ing Cling-ing is a good word. Shame-ful De - spis - ing. Cling-ing.

G Suddenly faster ♩ = 112

1 *col legno batt.* *f*

Vln. 2 *col legno batt.* *f*

Vla. *molto sul pont.* *p* *mf* *p* *pp*

Vc. *molto sul pont.* *p* *mf* *p* *pp*

D.B. *col legno batt.* *f*

121 122 123 124

125 **Freely** **Slowly, molto rubato** ♩ = 54

B. Fl. *p* *mf* *p* to Flute

Ob. *ppp* *mp* *molto espr.*

B. Cl. *pp*

Bsn. *pp*

Hn.

B. Tpt.

Tbn.

B. Dm. *mf* scrape beater on top of drum, make different sounds by muting/unmuting and changing speed and direction, *ad lib.* fade out and move to chimes before the end of the spoken text

Chimes *l.v. sempre* *ppp* (barely audible)

Hpschd.

F.M.

Elizabeth *Whispered softly, <stretched and exaggerated as indicated>* **Theeiiiiirrrr bloooooood.** *<pause for a few seconds>* **Myyyyy bloooooooood.** *spoken as if talking to yourself approximate rhythms, ad lib.* *mf* There was so much blood.

1 **Freely** **Slowly, molto rubato** ♩ = 54

Vln. *f*

2 *f*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

D.B. *f* *ord.* *p*

125 126 127 128 129

Bloodsong: Scene I-BLOODSTAINS

130 *accel.* **Tempo I** ♩ = 76

B. Fl.

Ob.

C. Alt. Cl. (with Bn./DB) 5 to Clarinet

C. Bn. (with Cl./DB) 5 to Bassoon

Hn. straight mute *p sempre*

B. Tpt. straight mute *p sempre*

Tbn. straight mute *p sempre*

Chm. 5 quickly to almglocken *p* Almglocken rubber mallet *p*

Hpschd.

F.M.

Elizabeth *p* It's e-nough now. I'm sure. It must be e-nough. *mf* Ne - ver e-nough. *p* *Sprechstimme (approx. pitches and rhythms)* *sub. f* Once saved. Al - ways saved. That's what I was told. 5

1 *accel.* **Tempo I** ♩ = 76 pizz. *p*

Vln. 2 pizz. *p*

Vla. pizz. *p*

Vc. pizz. *p*

D.B. (with Cl. & Bn.) 5

130 131 132 133

Bloodsong: Scene I-BLOODSTAINS

134

B. Fl.

Ob.

C. Alt. Cl.

C. Bn.

Hn.

B. Tpt.

Tbn.

Alm.

(with Cello)

Hpschd.

F.M.

Elizabeth

And I did what I was told. Can it be done? Can it fi-nal-ly be done? Was this the last one?

1

Vln.

2

Vla.

Vc.

(with Almglocken)

D.B.

134 135 136 137 138

Bloodsong: Scene I-BLOODSTAINS

139

B. Fl.

Ob.

C. Alt. Cl.

C. Bn.

Hn.

B. Tpt.

Tbn.

Alm.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

139

140

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635

Bloodsong: Scene I-BLOODSTAINS

[H] a tempo = 76

Flute

Fl.

Ob.

B♭ Clarinet

B♭ Cl.

Bassoon

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vibraphone
medium yarn or softer

Vib.

Hpschd.

F.M.

Elizabeth

H a tempo ♩ = 76

1

2

Vln.

Vla.

Vc.

D.B.

f *ff* *sub. mp* *pp*

(being this note out)

(ff)

(being this note out)

(ff)

as smooth as possible

(normal singing)

Far a-way... Far from here.

142 143 144 145 146 147

Bloodsong: Scene I-BLOODSTAINS

148 *accel.*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib. quickly to chimes near suspended cymbal *Suspended Cymbal*

Hpschd. *sub. molto stacc.*

F.M.

Elizabeth

I can't, I won't be caught. Just like e-v'ry o-ther time_____ It must be e-nough Ne-ver e-nough Ne-ver e-nough Ne-ver e-nough Ne-ver e-

1 *accel.*

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

148 149 150

Bloodsong: Scene I-BLOODSTAINS

$\text{♩} = 112$

151

Fl. *f* *ff* *pp* *mp* *pp* *mp* pitch bend

Ob. *f* *ff* *pp* *mp* pitch bend

B♭ Cl. *f* *ff* *pp* *mp* pitch bend

Bsn. *f* *ff*

Hn. *f* *ff* air only flutter mouthpiece pop (open) *mf*

B♭ Tpt. *f* *ff* air only flutter mouthpiece pop (open) *mf*

Tbn. *f* *ff* air only flutter mouthpiece pop (1st position) *mf*

Chm. *ff* *mf* Chimes (use same mallets as cym.) dampen quickly to brake drum Brake Drum with triangle beater, muted with hand

Hpschd. *non legato*

F.M.

Elizabeth *ff* *mp* *molto* *f* *Spoken* as if stuttering *mf* *f*
 nough [gh/v] [l] [l] [l] Far a-way Far from here can't be caught.

$\text{♩} = 112$

1 *f* *ff* *col legno batt.* *f*

2 *f* *ff* *col legno batt.* *f*

Vla. *f* *ff* *col legno batt.* *f*

Vc. *f* *ff* *mf non legato* poco a poco

D.B. *f* *ff* *mf non legato* poco a poco

151 152 153 154 155 156

Bloodsong: Scene I-BLOODSTAINS

157

bend as far as possible

Fl. *pp* *molto* *f* *pp* *f* *p* *f*

Ob. *pp* *molto* *f* *pp* *f* *p* *f*

B♭ Cl. *pp* *molto* *f* *pp* *f* *p* *f*

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Dm. (unmuted) *f* as before fade out and move to xyl.

Hpschd. hold until sound completely dies away

F.M.

Elizabeth (norm.) *f* *sub. p* *pp*

God won't a-llow for that. Ne-ver e-nough. Once saved, al-ways saved.

Spoken

<simply, as if talking to yourself>
God hates a proud look... a lying tongue...
<slower, look down at your hands>
and hands that shed innocent blood.

1 Vln. *p* *f* *pp*

2 Vln. *p* *f*

Vla. *p* *f*

Vc. *molto sul pont.* *pizz.* *f* *ff*

D.B. *molto sul pont.* *ord.* *f* *pp*

157 158 159 160

Bloodsong: Scene I-BLOODSTAINS

I Tempo I ♩ = 76

Fl. *f* aggressively, molto stacc.

Ob. *f* aggressively, molto stacc.

B♭ Cl. *f* aggressively, molto stacc.

Bsn. *f* legato

Hn. *f*

B♭ Tpt. *f*

Tbn. *f* legato

Xylophone
hard plastic
f

Hpschd.

F.M.

Elizabeth

I Tempo I ♩ = 76

1 *pizz.*
f

Vln. 2 *pizz.*
f

Vla. *pizz.*
f

Vc. *arco*
f legato

D.B. *f* legato

161

162

163

164

Bloodsong: Scene I-BLOODSTAINS

165

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

165

166

167

168

ff

ff

ff

sub p

f

My gown my

pp sub

pp sub

pp sub

ff

ff

Bloodsong: Scene I-BLOODSTAINS

169

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

p

mp

pp

mp

mp

ff

gown my gown it's co-vered it's washed my gown is spot-less there is no blood

169

170

171

Bloodsong: Scene I-BLOODSTAINS

(release flutter on tied note)

172

Fl. *mf* *ff*

Ob. *f* *f*

B♭ Cl. *f* *ff*

Bsn. *f* *f*

Hn. *mf* *f*

B♭ Tpt. *mf* *mf marcato* *ff*

Tbn. *mf* *f*

Xyl. *f* roll as dense as possible, release roll on tied note *ff* *dim. poco a poco*

Hpschd.

F.M.

Elizabeth
Cleansed ____ Cleansed ____ Ne - ver e - nough ____ for a world of lost sin - ners was

1
Vln. *mf* *ff* *dim. poco a poco*

2
Vln. *mf* *ff* *dim. poco a poco*

Vla. *f* *f*

Vc. *f* *ff*

D.B. *f* *ff*

172 173 174 175 176 177 178 179 180 181

rit. J Slow waltz feel ♩ = 54

182

Fl.

Ob. *pp* *to English Horn*

B♭ Cl. *pp*

Bsn.

Hn. *pp*

B♭ Tpt. *pp*

Tbn.

Xyl. *mp* *pp*

Hpschd. *pp* *quickly engage lute stop*

F.M.

Elizabeth *ff* *p sempre*
 shin! How won - drous beau - ty can be what a wond - rous at - trac - tion for me

rit. J Slow waltz feel ♩ = 54

1 *ppp* *(no trem.)* *pp* *dim. poco a poco*

Vln. *pizz.* *p*

2 *ppp* *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

D.B. *pizz.* *p*

182 183 184 185 186 187 188 189 190 191

Bloodsong: Scene I-BLOODSTAINS

192 *stick end* *molto rit.* *a tempo*

Xyl. *mp* *mf*

Hpschd. *Lute Stop* (roll should end on the downbeat)

Elizabeth And the stains of their blood on my gown what a wond - rous ob - se - ssion to see.

1 *pppp* *molto rit.* *a tempo*

Vln. 2 *mp* *Lx. completely* *f no dim.*

Vla. *mp* *Lx. completely* *f no dim.*

Vc. *mp* *Lx. completely* *f no dim.*

D.B. *mp* *Lx. completely* *f no dim.*

192 193 194 195 196 197 198 199 200



201 *attacca*

Xyl.

Hpschd.

F.M. 5 Reverse sample of following sonority.

Elizabeth

1 *attacca*

Vln. 2

Vla.

Vc.

D.B.

201 202 203 204 205 206 207

Breath tones (although some pitches may be heard)
Flutter when indicated using mostly air/breath sounds. Finger written pitches and play as quietly as possible.

K Steady, not too slowly ♩ = c. 68

Scratch Tone - use extreme bow pressure, but move the bow very slowly to produce a softer, scratchy tone that has very little recognizable pitch.

arco
(all on the string)

1. *ppp* (relative dynamic for low speed only)

Vin.

Scratch Tone - use extreme bow pressure, but move the bow very slowly to produce a softer, scratchy tone that has very little recognizable pitch.

arco
(all on the string)

2. *ppp* (relative dynamic for low speed only)

Vla.

Scratch Tone - use extreme bow pressure, but move the bow very slowly to produce a softer, scratchy tone that has very little recognizable pitch.

arco
(all on the string)

ppp (relative dynamic for low speed only)

Vc.

Scratch Tone - use extreme bow pressure, but move the bow very slowly to produce a softer, scratchy tone that has very little recognizable pitch.

arco
(all on the string)

ppp (relative dynamic for low speed only)

D.B.

Scratch Tone - use extreme bow pressure, but move the bow very slowly to produce a softer, scratchy tone that has very little recognizable pitch.

arco
(all on the string)

ppp (relative dynamic for low speed only)

molto rit. L **Molto rubato, moving ahead** $\text{♩} = 74$

ten. ten. ten. ten.

213 Fl. *mp*

E. Hn. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth *mp*
Oh — Oh, the hymns. How I love those

molto rit. L **Molto rubato, moving ahead** $\text{♩} = 74$

ten. ten. ten. ten.

1 Vln. *mf* *ord.* *f*

2 Vln. *mf* *ord.* *f*

Vla. *mf* *ord.* *f*

Vc. *mf* *ord.* *f*

D.B. *f* *pizz.*

213 214 215 216 217

Bloodsong: Scene II-POWER IN THE BLOOD

218 *ten. ten. poco meno mosso e accel. poco rit.*

Fl. *mp* *mp* *mf*

E. Hn. *mp* *mp* *mf*

B♭ Cl. *mp* *mp* *mf*

Bsn. *mp* *mp* *mf*

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth *poco cresc.* *mf* *pp*

hymns _____ and the look on the fa - ces of those that were just - ly con - demned _____ Oh _____

ten. ten. poco meno mosso e accel. poco rit.

1 *mf* *f* *mf* *f* *ff*

2 *mf* *f* *mf* *f* *ff*

Vla. *mf* *f* *mf* *f* *ff*

Vc. *mf* *f* *mf* *f* *ff*

D.B.

218

219

220

a tempo (no ten.) *ten.* *ten.* *ten.*

Fl. *mp* *mp* *mp* *f*

E. Hn. *mp* *mp* *mp*

B♭ Cl. *mp* *mp* *mp*

Bsn. *mp*

Hn. (open) *mp* *mf* *mp* *mf*

B♭ Tpt. *cup mute* *mp* *mf* *mp* *mf*

Tbn. *cup mute* *mp* *mf* *mp* *mf*

Xyl.

Hpschd.

F.M.

Elizabeth *mp*
 Oh the blood Pow'r - ful blood Con -

a tempo (no ten.) *ten.* *ten.* *ten.*

1 *mp* *mf* *mp* *mf*

2 *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

D.B.

221

222

223

poco meno mosso e accel. *molto rit.* **M** Fast, double-time feel ♩ = 136-144

as before, breath tones with very little pitch

Fl. *mp* *mf* *ppp*

E. Hn. *mp* *mf* *ppp*

B♭ Cl. *mp* *mf* *ppp*

Bsn. *mp* *mf* *ppp*

Hn. *ppp*

B♭ Tpt. *ppp*

Tbn. *ppp*

Xyl. *mp*

Hpschd.

F.M.

Elizabeth *no dim.* *f* *mf*

su-ming and clean-sing it flows o-ver me like a flood. I need to be freed from this bur-den of sin

poco meno mosso e accel. *molto rit.* **M** Fast, double-time feel ♩ = 136-144

scratch tone, as before

1 *mf* *mf* *ppp*

2 *mf* *mf* *ppp*

Vla. *mf* *mf* *ppp*

Vc. *mf* *mf* *ppp*

D.B. *pizz.* *arco* *ppp*

224 225 226 227 228

Bloodsong: Scene II-POWER IN THE BLOOD

229

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

229

230

231

232

mf (no roll)

p cresc.

I did as He said o - ver and

Bloodsong: Scene II-POWER IN THE BLOOD

233 (allow for more pitches to be heard) (no fl.) (no fl.)

Fl. *p*

E. Hn. (allow for more pitches to be heard) (no fl.) (no fl.) *p*

B♭ Cl. (allow for more pitches to be heard) (no fl.) *p*

Bsn. (allow for more pitches to be heard) (no fl.) *p*

Hn. (allow for more pitches to be heard) (no fl.) (no fl.) *p*

B♭ Tpt. (allow for more pitches to be heard) (no fl.) (no fl.) *p*

Tbn. (allow for more pitches to be heard) (no fl.) *p*

Xyl. *mf* to Tambourine *mp*

Hpschd.

F.M.

Elizabeth *p* *f* *ff* somewhat crazed and excited, *marcato* ("accor" up to pitch)
o - ver and o - ver a - gain. There is pow'r, pow'r, won-der work-ing pow'r in the blood of the

1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *pizz.* *ff* (loud, quasi "slap bass")

D.B. *pizz.* *ff* (loud, quasi "slap bass")

233 234 235 236 237 238

Bloodsong: Scene II-POWER IN THE BLOOD

239

Fl. *play with loose embouchure and poor sound quality (all notes should be heard)* *f*

E. Hn. *play with loose embouchure and poor sound quality (all notes should be heard)* *f*

B♭ Cl. *(no fl.)* *play with loose embouchure and poor sound quality (all notes should be heard)* *f* to Contra Clarinet

Bsn. *(no fl.)* *play with loose embouchure and poor sound quality (all notes should be heard)* *f* to Contrabassoon

Hn. *play with loose embouchure and poor sound quality (all notes should be heard)* *f*

B♭ Tpt. *play with loose embouchure and poor sound quality (all notes should be heard)* *f*

Tbn. *(no fl.)* *play with loose embouchure and poor sound quality (all notes should be heard)* *f*

Tamb. *f*

Hpschd. *clusters (with palms, alternating hands)*

F.M.

Elizabeth
lamb. There is pow'r, pow'r, won-der work-ing pow'r in the pre-cious blood of the

1
Vln. *still scratchy, lower pitches slightly, but allow more pitch to come through.* *f*

2
Vln. *still scratchy, lower pitches slightly, but allow more pitch to come through.* *f*

Vla. *still scratchy, lower pitches slightly, but allow more pitch to come through.* *f*

Vc.

D.B.

239 240 241 242 243

VAMP
(repeat as needed for spoken text)

244

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tamb.

Kick Drum/Snare/Cym.

p *molto*

vamp (conductor cues when to move on)
Repeat freely a few times out of tempo.

In tempo

(first time only)

Start cue right after the downbeat.
Wait for spoken text, then advance to next cue.

6 7

IT WAS THE ALL ALONG. GOD'S WILL. GOD'S PLAN. ONCE SAVED, ALWAYS SAVED.

Spoken

Elizabeth

Of... the... lamb? Of the lamb. Lamb. Clinging. Never enough. The lamb. The blood. The lamb.

[IT WAS THE PLAN ALL ALONG]
<quietly pleading>
It must be enough. I'm sure.
[GOD'S WILL. GOD'S PLAN. ONCE SAVED...]
<together with electronics>
Always saved.

VAMP
(repeat as needed for spoken text)

col legno batt.
pp

1

Vln.

2

Vla.

Vc.

D.B.

244 245 246 247

Bloodsong: Scene II-POWER IN THE BLOOD

$\text{♩} = \text{♩}^{-3-}$ from before
Moderately $\text{♩} = c. 92$

248

Fl.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

B. Tpt.

Tbn.

Perc.

Hpschd.

F.M.

Elizabeth

sprechstimme
approximate pitches and rhythms, *ad lib.*

poco a poco less pitch, more speaking voice

I need more time I'm sure it was ne-ver e - nough. It was ne-ver go-ing to be e - nough never ough blood I'm

$\text{♩} = \text{♩}^{-3-}$ from before
Moderately $\text{♩} = c. 92$

1

Vln.

2

Vla.

Vc.

D.B.

248 249 250 251

poco rit. N Molto rubato, as before ♩ = 74

ten. ten. ten. ten.

Fl. *f* *fp* *mf* *mf*

E. Hn. *p* *f* *fp* *mf* *mf*

C. Alt. Cl. *mp* *mp*

C. Bn. *fp* *mp*

Hn. *p* *mp* *fp* *mp* *mf* *mp* *mf*

B. Tpt. *f* *fp* *mp* *mf* *mp* *mf*

Tbn. *mf* *fp* *mp* *mf* *mp* *mf*

Perc. *p* *ff* (choke) *mp* with brushes *ad lib.* rhythms in the same style on snare and cymb.

Hpschd.

F.M.

Elizabeth *cresc.* *sfz* *f* *mf*

sure It must be e - nough! E - v'ry Sun - day E - ve - ry ser - vice E - v'ry

poco rit. N Molto rubato, as before ♩ = 74

ten. ten. ten. ten.

1. Vln. *ord.* *mp* *f* *fp* *mf* *mf*

2. Vln. *ord.* *mp* *f* *fp* *mf* *mf*

Vla. *ord.* *mp* *f* *fp* *mp* *mf* *mp* *mf*

Vc. *fp* *mp* *mp*

D.B. *f* *pizz.*

252 253 254 255 256

Bloodsong: Scene II-POWER IN THE BLOOD

poco meno mosso e accel. *molto rit.* *Slower, poco rubato* ♩ = 60 (no ten.) *poco rit.*

257

Fl. *mp* *mf* *mp* *mp*

E. Hn. *mp* *mf* *mp* *mp*

C. Alt. Cl. *mp* *mf* *f* with vibr., *espr.* (bring out of the texture) *mp* *mp*

C. Bn. *f* *mp*

Hn. *mp* *mf* *mp* *mf*

B. Tpt. *mf* *mf* *mp* *mf*

Tbn. *mf* *mf* *mp* *mf*

Perc. *p* < *mf* *p* < *mf*

Hpschd.

F.M.

Elizabeth

new con-gre-ga-tion and choir so full of sin Oh the hymns. Oh the blood. All the

♩ = 74
poco meno mosso e accel. *molto rit.* *Slower, poco rubato* ♩ = 60 (no ten.) *poco rit.*

1 *mf* *mf* *mp* < *mf* *mp* < *mf*

2 *mf* *mf* *mp* < *mf* *mp* < *mf*

Vla. *mf* *mf* *mp* < *mf* *mp* < *mf*

Vc. *mf* *mf* *mp* < *mf* *mp* < *mf*

D.B. *mf* *mf* *mp* < *mf* *mp* < *mf*

257 258 259 260

Bloodsong: Scene II-POWER IN THE BLOOD

261 to Bass Flute

Steady, not too slowly ♩ = c. 68

Bass Flute *pp* *poco rit.*

Fl.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Vibraphone with bow *p < f* *p < f*

Hpschd.

F.M.

Elizabeth

p *pp* *molto* *mf* *pp* *s*

hymns a-bout pow-er and blood were just ne-ver e-nough — Oh the hate [t] Oh the hate im-pen-e-tra-ble

Steady, not too slowly ♩ = c. 68

p *pp* *pp* *pp* *arco* *p*

1 Vln.

2 Vln.

Vla.

Vc.

D.B.

261 262 263 264 265 266

Freely, use ♩ = 60 as a reference for soloist
(conductor cues each performer's entrance)

O In tempo ♩ = 60 *poco rit.*

267 *a tempo*

B. Fl. *no vibr.* *pp* *mp* (rest for remainder of this bar)

E. Hn. *mf* *f*

C. Alt. Cl. (no vibr.) breathe as needed, re-enter without being heard if possible *mf*

C. Bn. *mf*

Hn. *no vibr.* *pp* breathe as needed, re-enter without being heard if possible *mf* *f*

B. Tpt. *mf* *f*

Tbn. *mf*

Perc. *Bass Drum* *mp* (BD) *f*

Hpschd.

F.M.

Elizabeth *mp* *pp* *mp* *molto espr.*
hate. Some-thing Some-thing had to be done. I'm sure. I was sure.

1 *a tempo* *Vln. II Vln.* *Vc.* *pp* *mf* *f*

2 *pp* *mf* *f*

Vln. *pp* *mf* *f*

Vla. *pp* *mf* *f*

Vc. *pp* *mf*

D.B. *p* *mf*

267 268 269 270 271 272

Steady ♩ = 92

273

B. Fl. *ppp* microtonal/timbral trill while bending down slowly

E. Hn. *mp*

C. Alt. Cl.

C. Bn.

Hn. *mp* remove mouthpiece from instrument mouthpiece only air only *mf*

B. Tpt. *mp* remove mouthpiece from instrument mouthpiece only air only *mf*

Tbn. remove mouthpiece from instrument mouthpiece only air only *mf*

Xyl. *mp* (try to blend with harpsichord) *p* *f* quickly to music stand

Hpschd.

F.M.

Elizabeth *Spoken* *whispered* *p* *mf* *<look up to the ceiling>* *p < mf* *p < mf*
I ___ heard a voice. His [ss] voice [ss]

Steady ♩ = 92

1 *tap/knock on body of instrument* *p* *f*

Vln. 1 *ppp* bowed on the bridge, very light bow pressure, more "hiss" than actual pitch

Vln. 2 *ppp* bowed on the bridge, very light bow pressure, more "hiss" than actual pitch

Vla. *ppp* bowed on the bridge, very light bow pressure, more "hiss" than actual pitch

Vc. *ppp* bowed on the bridge, very light bow pressure, more "hiss" than actual pitch

D.B. *ppp* bowed on the bridge, very light bow pressure, more "hiss" than actual pitch

273 274 275 276 277

Bloodsong: Scene II-POWER IN THE BLOOD

278

B. Fl. air only, flutter
p *p* *sim. sempre*

E. Hn. air only, flutter
p *p* *sim. sempre*

C. Alt. Cl. air only, flutter
p *p* *sim. sempre*

C. Bn. air only, flutter
p *p* *sim. sempre*

Hn. buzz, lowest possible tone
p *p* *sim. sempre*

B. Tpt. buzz, lowest possible tone
p *p* *sim. sempre*

Tbn. buzz, lowest possible tone
p *p* *sim. sempre*

Music Stand
with bow

Perc. *p* *mp* *p* *mp* *sim. sempre*

Hpschd.

F.M.

Elizabeth (norm.)
p
He chose me. I knew I was go - ing to make a dif - ference.

1 with mute, *sul tasto*
pp *sim. sempre* *sim.*

2 with mute, *sul tasto*
pp *sim. sempre*

Vla. with mute, *sul tasto*
pp *sim. sempre*

Vc. with mute, *sul tasto*
pp *sim. sempre*

D.B. with mute, *sul tasto*
pp *sim. sempre*

278 279 280 281 282 283 284 285 286

Bloodsong: Scene II-POWER IN THE BLOOD

287

B. Fl. *p* *molto* to Flute *ff* Flute

E. Hn. *p* *molto* *ff*

C. Alt. Cl. *p* *molto* *ff*

C. Bn. *p* *molto* *ff*

Hn. *p* *molto* replace mouthpiece

B. Tpt. *p* *molto* replace mouthpiece

Tbn. *p* *molto* replace mouthpiece

Perc. *f* *Chimes* *Ly. sempre* *ff* quickly to Xyl. (If Chimes set up to G is not available, leave out top F#.)

Hpschd.

F.M.

Elizabeth *mf* *f* *ff*
They were so blind-ed by their ha-tred He chose me I'm sure.

1 *p* *molto* *ff* without mute

2 *p* *molto* *ff* pizz. without mute

Vla. *p* *molto* *ff* pizz. without mute

Vc. *p* *molto* *ff* pizz. without mute

D.B. *p* *molto* *ff* pizz. without mute

287 288 289 290 291

Bloodsong: Scene II-POWER IN THE BLOOD

[illegible]

Bloodsong: Scene II-POWER IN THE BLOOD

[illegible]

Bloodsong: Scene II-POWER IN THE BLOOD

300

Fl.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

B. Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

mp

f

straight mute

(with voice)

open

cresc. poco a poco

norm. (match pitch in trumpet)

told me to. It was God's plan. I'm sure. The pow - er in the blood. Soul cleans-ing Re-move the hate. It was ne-ver e - nough—

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

300 301 302 303

Bloodsong: Scene II-POWER IN THE BLOOD

304

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

1. Vln.

2. Vln.

Vla.

Vc.

D.B.

305

306

307

P Same speed (♩ = 92)

Fl.

E. Hn.

B♭ Cl. *ff* *p* *suh.* *(with voice)*

Bsn. *ff* *p*

Hn. *p*

B♭ Tpt. *open* *p*

Tbn. *p*

Xyl. *mf* *mf*

Hpschd.

F.M.

Elizabeth *mf*
But now oh what now it's gone on for too long and He sure - ly must know it's gone on for too long. There

P Same speed (♩ = 92)

1
Vln. *suh. p*

2
Vln. *suh. p*

Vla. *suh. p*

Vc. *p* *suh.*

D.B. *p* *suh.*

308

309

310

Bloodsong: Scene II-POWER IN THE BLOOD

311

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

must be a way it was ne - ver e - nough. Gone on for too long there was pow - er in all of the blood that was shed ne - ver e - nough and I

molto rit.

314

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

need to be freed from this bur-den of sin did what I had to do did what He told me to ne-ver a-gain ne-ver e-nough it's gone on for too long I am

ff

molto rit.

1

Vln.

2

Vla.

Vc.

D.B.

314 315 316 317

a tempo ♩ = 92 **molto rit.** **Slowly** ♩ = 60

Fl. *fff* *to Bass Flute*

Ob. *fff* *to Contra Clarinet*

Bs. Cl. *fff* *to Contrabassoon*

Bsn. *fff* *to Contrabassoon*

Hn. *ff* *(Solo)* *mf espr.*

B. Tpt. *ff*

Tbn. *ff*

Xyl. *ff* *mp* *Bass Drum* *p*

Hpschd.

F.M. *Low hum around 53.45 Hz (low A₁, quarter-tone sharp). Low A₁ in winds and strings should not be adjusted to match.*

Elizabeth *fff* *Spoken* *mf* *<suddenly sinister, somewhat demented, grinning with a little laughter>*

sure! _____

Love doesn't kill hate. It doesn't make it white as snow.

a tempo ♩ = 92 **molto rit.** **Slowly** ♩ = 60

1. Vln. *pizz.* *fff*

2. Vln. *pizz.* *fff*

Vla. *pizz.* *fff*

Vc. *pizz.* *fff*

D.B. *pizz.* *fff*

arco (do not attempt to adjust pitch to the electronic hum) *p*

arco (do not attempt to adjust pitch to the electronic hum) *p*

318 319 320 321 322 323

Bloodsong: Scene II-POWER IN THE BLOOD

324 *attacca*

Fl.

Ob.

C. Alt. Cl.

C. Bn.

Hn.

B^b Tpt.

Tbn.

Perc.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

324 325 326 327 328 329

SCENE III - Nothing but the Blood

Q Slowly, molto rubato ♩ = 54

B. Fl. *Bass Flute (Solo)*
mf espr.

Ob.

C. Alt. Cl. *pp* *mp* *pp* *mp*

Bsn. *Bassoon*
pp

Hn.

B. Tpt. *Flugelhorn (Solo)*
mf espr.

Tbn. *pp*

Xyl. *Chimes*
p

Hpschd.

F.M.

Elizabeth *mp* *plainly, non espr.* *very little vibrato*
What can wash [sh] a -

Q Slowly, molto rubato ♩ = 54

1. Vln.

2. Vln.

Vla. *pizz.* *p*

Vc. *pizz.* *p*

D.B. *arco* *mf* *mp*

330 331 332 333 334 335 336 337 338

Bloodsong: Scene III-NOTHING BUT THE BLOOD

339

B. Fl.

Ob.

C. Alt. Cl.

Bsn.

Hn.

Fghn.

Tbn.

Chm.

Hpschd.

F.M.

Elizabeth

way _____ my sin [n] _____ What can make _____ [k] me whole _____

1

Vln.

2

Vla.

Vc.

D.B.

339 340 341 342 343 344 345 346 347

Bloodsong: Scene III-NOTHING BUT THE BLOOD

348

B. Fl. (no cresc.) *mf* *pp*

Ob. *mf*

C. Alt. Cl. *mp* *mf* *p* *mf*

Bsn. *mf* *p* *mf*

Hn. *mf*

Flghn. *mf*

Tbn. *pp* *mf* *mp* *mf* *pp*

Chm. *mf*

Hpschd.

F.M.

Elizabeth *mf* (no pitch) [ssx]

1 Vln. *arco* *mf*

2 Vln. *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

D.B. *mf*

348 349 350 351 352 353 354 355 356 357 358 359

a - gain (n) This was all my hope and peace [ssx] This was all my

Bloodsong: Scene III-NOTHING BUT THE BLOOD

360

B. Fl. *mf* *f* (with voice/Flute) *ff*

Ob. *f* *ff*

C. Alt. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f*

Flghn. *f* (with voice/Fl.)

Tbn. *f*

Chm.

Hpschd.

F.M.

Elizabeth *f* *ff*
 right - cous - ness [sss] E - v'ry-thing turned to lies E - v'ry-thing was my dis - guise

1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f*

360 361 362 363 364 365 366 367 368

Bloodsong: Scene III-NOTHING BUT THE BLOOD

369 key clicks, rapidly and quietly

B. Fl. *pp*

Ob. key clicks, rapidly and quietly
pp

C. Alt. Cl. key clicks, rapidly and quietly
pp

Bsn. key clicks, rapidly and quietly
pp

Hn. valve clicks, rapidly and quietly depress keys
pp

Flghn. valve clicks, rapidly and quietly depress valves quietly
pp

Tbn. approximate pedal tones
any low pedal will work, gliss. between pitches slowly
pp

Chm. Using two triangles, scrape bottom flat against tubes in a circular motion, *ad lib.*
ppp (no Ped.)

Hpschd.

F.M. 9 LIKE A SHEEP AMIDST THE WOLVES. 10 AND BY THEIR FRUITS SHALL YE KNOW THEM. 11 THEIR BLOOD... NOTHING BUT THEIR BLOOD.

Elizabeth *Spoken*
Ah, but under a sheep's skin often hides a wolfish mind.
<immediately after electroni cs, soft laughter, clearly spoken and articulated>
<slowly, breathy, but not whispered>
Ravening wolves.

<Electronics>
LIKE A SHEEP AMIDST THE WOLVES AND BY THEIR FRUITS SHALL YE KNOW THEM THEIR BLOOD... NOTHING BUT THEIR BLOOD

1. Vln.

2. Vln.

Vla.

Vc.

D.B. *molto sul pont.*
very slow gliss.
ppp

369 370 371 372 373

[R] Suddenly fast and frantic ♩ = 152

B. Fl. *to Flute*

Ob. *mf*

C. Alt. Cl. *to Clarinet*

Bsn. *f*

Hn. *mf*

Fghn. *to Trumpet*

Tbn. *mf*

Alm. *Almglocken*
with plastic chopsticks (or similar) near the base
ppp *cresc. poco a poco*

Hpschd.

F.M.

Elizabeth

[R] Suddenly fast and frantic ♩ = 152

1 Vln. *f*

2 Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

374 375 376 377

Bloodsong: Scene III-NOTHING BUT THE BLOOD

378

B. Fl. *mp* *ff*

Ob. *mp* *p*

C. Alt. Cl. *mp*

Bsn. *mp* *ff*

Hn. *p*

B. Tpt. *mp* *p*

Tbn. *p*

Alm. *f* *pp*

Hpschd.

F.M.

Elizabeth *f*

1 *p sub.* *f*

Vln. 2 *p sub.* *f*

Vla. *p sub.* *f*

Vc. *ff*

D.B.

378 379 380 381

I was in love once or was it just lust?

Bloodsong: Scene III-NOTHING BUT THE BLOOD

382

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Alm.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

She was the only one I knew I could trust. I prayed.

383

384

385

Bloodsong: Scene III-NOTHING BUT THE BLOOD

386

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Alm.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

and I prayed for for give - ness and they

386 387 388 389

This musical score page contains staves for various instruments and a vocal line. The woodwinds (Flute, Oboe, B♭ Clarinet, Bassoon) and brass (Horn, B♭ Trumpet, Trombone) sections have complex melodic and harmonic parts. The strings (Violins 1 & 2, Viola, Violoncello, Double Bass) provide a rhythmic and harmonic foundation. The harpsichord and figured bass (F.M.) are present but have minimal activity on this page. The vocal line for Elizabeth is a solo with lyrics. The score is marked with dynamic levels (f, pp) and includes measure numbers 386 through 389.

Bloodsong: Scene III-NOTHING BUT THE BLOOD

390

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Alm.

Hpschd.

F.M.

Elizabeth

Sprechstimme
approximate pitches and rhythm, *ad lib.*

ff

spewed forth their hate _____

She _ was the on-ly one I knew I could trust.

1

Vln.

2

Vla.

Vc.

D.B.

390 391 392 393 394 395

to Contrabassoon

p

open

ff

mf

mf

mf

mf

Bloodsong: Scene III-NOTHING BUT THE BLOOD

396

FL.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Alm.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

VAMP
(repeat if for harsichord only)

Lute Stop

must be cued just after spoken text

12 WHO ARE YOU?

Spoken <passionately, but not too loudly>

I loved her deeply. I knew my desires. I know my desires. The fear and the hate did not change who I was.

(Read text ad lib. over six bars.)

WHO ARE YOU?

VAMP
(repeat if for harsichord only)

As high as possible on the E string, gliss. down all the way to low E over the course of the entire vamp. (The repeats are for the harpsichord). molto sul pont. (Solo)

pp ff

396 397 398 399 400 401 402

Bloodsong: Scene III-NOTHING BUT THE BLOOD

403

Fl.

Ob.

B♭ Cl.

Bsn.

Hr.

B♭ Tpt.

Tbn.

Perc.

Hpschd.

F.M.

Elizabeth

1

Vln.

Vla.

Vc.

D.B.

any trill/flutter/tremolo combination to make as much "noise" as possible

any trill/flutter/tremolo combination to make as much "noise" as possible

quickly to Contra Clarinet

cresc. as much as possible

cresc. as much as possible

as loudly as possible

(remove lute stop)

403 404 405 406 407 408 409

Bloodsong: Scene III-NOTHING BUT THE BLOOD

410

Fl.

Ob.

B♭ Cl.

Bsn.

Contra Alto Clarinet

Contrabassoon

Hn.

B♭ Tpt.

Tbn.

Perc.

Hpschd.

F.M.

Elizabeth

Scream!
(without hurting your voice)

<laughing, spoken very loudly>
They shall surely be put to death!

1

Vln.

2

Vla.

Vc.

D.B.

410 411 412 413 414 415 416 417 418 419

Bloodsong: Scene III-NOTHING BUT THE BLOOD

Electronics Only
(approx. two minutes)

Fl.
Ob.
C. Alt. Cl.
C. Bn.
Hn.
B♭ Tpt.
Tbn.
Perc.
Hpschd.
F.M.
Elizabeth

key clicks, rapidly and quietly
molto pp
key clicks, rapidly and quietly
molto pp
key clicks, rapidly and quietly
pp
key clicks, rapidly and quietly
molto pp
valve clicks, rapidly and quietly depress keys
molto pp
valve clicks, rapidly and quietly depress valves
molto pp
ff sfz
Follow text and wait for cue.
Spoken <somewhat calmer>
They were the ones who were blind and could not see. I helped them. Literally. They shall stone them with stones. Unclean! Uncovered! Nakedness! Abomination! Everything... all of it... taken literally. I will even set my face against their souls. Literally!! I loved once. She helped me see. She opened my eyes. Cuttings in their flesh.

to Bass Flute
to Contra Clarinet
Electronic solo
IT IS CONFUSION!
The soloist, now enraged, frantically exits the stage during the laughter at the opening of the electronic solo

[IT IS CONFUSION!] <very loudly in response to the electronics> I am not confused!!!

Electronics Only
(approx. two minutes)

1.
Vln.
2.
Via.
Vc.
D.B.

pizz. behind the bridge quietly, quickly, and randomly
pp
pizz. behind the bridge quietly, quickly, and randomly
pp
pizz. behind the bridge quietly, quickly, and randomly
pp
pizz. behind the bridge quietly, quickly, and randomly
pp

420 421 422 423

S Tempo I ♩ = 54

Bloodsong: Scene III-NOTHING BUT THE BLOOD

B. Fl. Bass Flute (with tpt.)
mf espr.

C. Alt. Cl. Contra Alto Clarinet
pp

C. Bn. Bassoon
pp

B. Tpt. Baritone Trumpet
mp espr. practice mute

D.B. Double Bass
p arco

424 425 426 427 428 429

B. Fl. Bass Flute
mf

C. Alt. Cl. Contra Alto Clarinet
mf

C. Bn. Bassoon
mf

1. Vln. Violin I
pp arco

2. Vln. Violin II
pp arco

Vla. Viola
pp arco

Vc. Violoncello
pp arco

D.B. Double Bass
pp arco

430 431 432 433 434 435

B. Fl. Bass Flute
mf

C. Alt. Cl. Contra Alto Clarinet
mf to Clarinet

C. Bn. Bassoon
mf to Bassoon

1. Vln. Violin I
ppp

2. Vln. Violin II
ppp

Vla. Viola
ppp

Vc. Violoncello
ppp

D.B. Double Bass
ppp

436 437 438 439 440

Bloodsong: Scene III-NOTHING BUT THE BLOOD

T Vibraphone
very soft mallets

Vib. *mf* light pedal with phrase/slur markings

Elizabeth *mf*

What can wash a - way my sin? What can make me whole a - gain?

441 442 443 444 445 446 447 448 449

450

Vib. *f*

Elizabeth *mp* *p* *pp* *mp*

— No - thing but the blood. No - thing but their blood. Their blood. Their blood. Their blood. Their blood.

450 451 452 453 454 455 456 457 458 459

460

Vib. *ff* (full pedal to the end)

Elizabeth *dim. poco a poco* *pp*

Vc. (Solo) *mf espr.*

460 461 462 463 464 465 466 467

Repeat once during the closing monologue.

468

Vib. *p* stick end

F.M. 15 CUE FOR "NEVER ENOUGH" (follow along with spoken texts) 16 CUE FOR LAST TWO LINES (the sung text from scripts)

<looking down at the ground/music, spoken clearly>
God hates a proud look... a lying tongue... and hands that shed innocent blood.
<looking up at the audience... constantly changing expression from sad/worried to sincere and concerned>
But their blood was already upon them.
<shaking your head> **Not in his eyes.**
He showed me the way. He spoke clearly. I'm sure.
This was all my hope and peace... all my righteousness.
<sigh, long and drawn out> **Amen.**

[NEVER ENOUGH]
I truly loved her. Deeply. I only did what I was told to do.
<laughing softly, now grinning and smiling>
<last two lines are with electronics>
I had to stop the hate. They lost sight of God's love.
He chose me. He chose me to remove the hate. Their blood is upon me.

Elizabeth

468 469 470 471 472 473 474 475 476 477 478 479

SCENE IV - See the Blood

U $\text{♩} = 72$

(Bass Flute)
Sing while playing/multiphonic sound

B. Fl. *f*
any stable, reliable multiphonic

Ob. *f*
any stable, reliable multiphonic

B. Clarinet *f*
any stable, reliable multiphonic

Bs. Cl. *f*
any stable, reliable multiphonic

Bsn. *f*
any stable, reliable multiphonic

Hn. *f*
straight mute
flutter/growl, blend with multiphonics

Trumper *f*
straight mute
flutter/growl, blend with multiphonics

B+ Tpt. *f*
straight mute
flutter/growl, blend with multiphonics

Tbn. *f*
straight mute
flutter/growl, blend with multiphonics

Perc. *f*
Music Stand
bowed

Hpschd.

F.M.

Elizabeth

U $\text{♩} = 72$

1 *f*
scratch tone
behind the bridge (on the wrapped part of string)

Vln. 2 *f*
scratch tone
behind the bridge (on the wrapped part of string)

Vla. *f*
scratch tone
behind the bridge (on the wrapped part of string)

Vc. *f*
scratch tone
behind the bridge (on the wrapped part of string)

D.B. *f*
scratch tone
behind the bridge (on the wrapped part of string)

480 481 482 483 484 485 486 487 488

Bloodsong: Scene IV-SEE THE BLOOD

489

B. Fl. 4/4

Ob. 4/4

B. Cl. 4/4

Bsn. 4/4

Hn. 4/4

B. Tpt. 4/4

Tbn. 4/4

Perc. 4/4

Hpschd. 4/4

F.M. 4

Elizabeth 4/4

1 4/4

2 4/4

Vln. 4/4

Vla. 4/4

Vc. 4/4

D.B. 4/4

mf lightly, marcato

mf breathy, almost whispered, *molto stacc.*

f norm., overly dramatic

With-out the shed-ding the shed-ding with-out with-out the shed-ding the with-out the shed-dingof bloodthere can be no for-give-ness need ne-ver fear.

489 490 491 492 493

Bloodsong: Scene IV-SEE THE BLOOD

494

B. Fl. *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

B. Cl. *mf* *ff* *mf*

Bsn. *mf* *ff* *mf*

Hn. *mf* *ff* *mf*

B. Tpt. *mf* *ff* *mf*

Tbn. *mf* *ff* *mf*

Perc. *f* *ff* *f*

Hpschd.

F.M.

Elizabeth *ff* *mf* as before, sprech., molto stacc. sempre *f*

There was none there was none to save her. Her flesh be blood.

1 Vln. *mf* *ff* *mf*

2 Vln. *mf* *ff* *mf*

Vla. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

D.B. *mf* *ff* *mf*

494 495 496

Bloodsong: Scene IV-SEE THE BLOOD

497

B. Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

B♭ Tpt. *ff*

Tbn. *ff*

Perc. *ff*

Hpschd.

F.M.

Elizabeth *p* *ff*

I have said no - thing no - thing no - thing Go and sin go and go and sin go and sin no

1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

497 498 499

Bloodsong: Scene IV-SEE THE BLOOD

500 to flute

B. Fl. *mf* *ff*

Ob. *mf* *ff*

B♭ Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *mf* *ff*

B♭ Tpt. *mf* *ff*

Tbn. *mf* *ff*

Perc. *f* *ff*

Hpschd. ("black keys")
("white keys")

F.M.

Elizabeth *mp* *mf*
more E - ven so is this mat - ter E - ven so is this mat - ter

1. Vln. *mf* *ff* *pizz.* *pp* *f* *mf*

2. Vln. *mf* *ff* *pizz.* *pp* *f*

Vla. *mf* *ff* *pizz.* *pp* *f*

Vc. *mf* *ff* *pizz.* *pp* *f*

D.B. *mf* *ff* *pizz.* *pp* *f*

500 501 502

Bloodsong: Scene IV-SEE THE BLOOD

503

B. Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xylophone
with plastic bead necklaces (Mardi Gras beads, for example)
Allow the beads to hang from each hand and lightly, randomly drag and drop across the bars.
Use a variety of motions, heights, and gestures while varying speed and direction in both hands.

Hpschd.

F.M.

Elizabeth

f E - ven so *mp* Burn - ing in the field of her blood *f* See the blood *ff* (rhythms as written) sub. *mp* [ss]

1

Vln.

2

Vla.

Vc.

D.B.

503 504 505 506 507

Bloodsong: Scene IV-SEE THE BLOOD

508

Flute

Fl. *p* *f* *mp* to bass flute

Ob. marcato

B♭ Cl. *mf* *f* *mp*

Bsn. marcato *mp*

Hn.

B. Tpt. straight mute 3 *mf* *f* *mp*

Tbn.

Xyl. lightly drag the beads from the highest to lowest end of the instrument cresc. throughout if possible *ff*

Hpschd.

F.M.

Elizabeth *sfz* (norm.) *f* Spoken *p* norm. *f* loud, audible breath *ff*

See the blood. See the blood. See the blood! See...

1 Vln. 3 5

2 Vln. 3 5

Vla. 5

Vc. *pp*

D.B. *pp*

508 509 510 511 512

Bloodsong: Scene IV-SEE THE BLOOD

513

V

Bass Flute

B. Fl. *mp* (blend with voice)

Ob.

B♭ Cl. *legato*

Bsn. *legato* to Contrabassoon

Hn. *legato*

B♭ Tpt. *p* *f*

Tbn. *p* *f*

Xyl.

Hpschd. *Lute Stop* (with bass flute and voice)

F.M.

Elizabeth *p* (blend with bass flute)

See See see see see see see see see see When I see the blood When

V

1 arco *sul tasto* *ppp* *sim.* *sim. sempre*

Vln. 2 *ppp* *sim.* *sim. sempre*

Vla. *ppp* *sim.* *sim. sempre*

Vc. *ppp* *sim.* *sim. sempre*

D.B. *ppp* *sim.* *sim. sempre*

513 514 515 516 517 518

Bloodsong: Scene IV-SEE THE BLOOD

519

B. Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

I ____ see the blood ____ When I ____ see the blood ____ I will pass I will pass o - ver you ____

1

Vln.

2

Vla.

Vc.

D.B.

519 520 521 522 523 524 525 526

This musical score page contains staves for various instruments and a vocal line. The instruments include B♭ Flute, Oboe, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Trombone, Xylophone, Harpsichord, and a string section (Violins 1 & 2, Viola, Violoncello, and Double Bass). The vocal line is for Elizabeth. The score spans measures 519 to 526. The vocal line has lyrics: "I ____ see the blood ____ When I ____ see the blood ____ I will pass I will pass o - ver you ____". The string section has dynamics markings: $p < f$ and $p < f$. The woodwinds and brass have a p marking. The harpsichord has a p marking. The flute has a p marking. The oboe has a p marking. The clarinet has a p marking. The bassoon has a p marking. The horn has a p marking. The trumpet has a p marking. The trombone has a p marking. The xylophone has a p marking. The harpsichord has a p marking. The string section has a p marking. The vocal line has a p marking.

Bloodsong: Scene IV-SEE THE BLOOD

527

B. Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

It was too late. I was

mp

mf

mp

pp

mp

mp

cup mute

mp

527 528 529 530 531 532 533

Bloodsong: Scene IV-SEE THE BLOOD

534

microtone/timbral trill

molto rit.

B. Fl.

Ob.

B♭ Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

Hpschd.

F.M.

Elizabeth

1

2

Vln.

Vla.

Vc.

D.B.

to English Horn

Contrabassoon

English Horn

Chimes

remove lute stop

too late. Burn - ing in the field of her blood. E - ven

molto rit.

534 535 536 537 538 539 540 541 542

Bloodsong: Scene IV-SEE THE BLOOD

543 **Faster** ♩ = 92

B. Fl.

E. Hn.

B♭ Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Chm.

Hpschd.

F.M.

Elizabeth

so is this mat - ter _____ I have said no - thing no - thing. I _____ cried not _____

Faster ♩ = 92

1

Vln.

2

Vla.

Vc.

D.B.

543 544 545 546 547 548 549 550 551 552

Bloodsong: Scene IV-SEE THE BLOOD

553

B. Fl. *f* any loud, obnoxious sound (multiphonic, flutter, sing/play, growl, etc.) *ff*

E. Hn. *f* any loud, obnoxious sound (multiphonic, flutter, sing/play, growl, etc.) *ff*

B. Cl. *f* quickly to Contra *ff*

C. Bn. *f* any loud, obnoxious sound (multiphonic, flutter, sing/play, growl, etc.) *ff*

Hn. *f* highest comfortable note for loud flutter tongue *ff*

B. Tpt. *pp* *f* highest comfortable note for loud flutter tongue *ff*

Tbn. *f* *open* highest comfortable note for loud flutter tongue *ff*

Chm. *f* quickly to ratchet *ff* Ratchet

Hpschd. (no lute stop)

F.M.

Elizabeth *f* See the blood. *ff* They cried out. I cried not.

1 *pp* *f* pizz. scratch tone behind the bridge *ff*

2 *pp* *f* pizz. scratch tone behind the bridge *ff*

Vla. *pp* *f* pizz. scratch tone behind the bridge *ff*

Vc. *f* pizz. scratch tone behind the bridge *ff*

D.B. *f* scratch tone behind the bridge *ff*

553 554 555 556 557 558 559 560

Bloodsong: Scene IV-SEE THE BLOOD

561

B. Fl.

E. Hn.

B. Cl.

Contra Alto Clarinet

C. Bn.

Hn.

B. Tpt.

Tbn.

Rat.

Bass Drum

Hpschd.

F.M.

Elizabeth

sprechstimme

One by one. The blood shall be to you and you and you Fools... fowls... shed-ding...sheep. See the blood

1

Vln.

2

Vla.

Vc.

D.B.

561 562 563 564 565 566

f *p* *mf* *f* *pp* *whispered*

to Xylophone

W Faster, pulsing $\text{♩} = 108$

567

B. Fl. *f* *mp*

E. Hn. *f* *mp*

C. Alt. Cl. *f* *mp*

C. Bn. *f* *mp*

Hn. *f*

B. Tpt. *f*

Tbn. *f*

B. Dr.

Hpschd.

F.M.

Elizabeth *mp* *ff* *Spoken*

Soloist picks up a hymnal or Bible and holds it close to her body while singing the next lines.

See _____ Oh, _____ ly-ing lips slay me!

W Faster, pulsing $\text{♩} = 108$

1 *pizz.* *f*

Vln. 2 *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

D.B. *pizz.* *f*

567 568 569 570 571 572

Bloodsong: Scene IV-SEE THE BLOOD

573

B. Fl. *mf*

E. Hn. *mf*

C. Alt. Cl. *mf*

C. Bn. *mf*

Hn. *mp*

B. Tpt. *mp*

Tbn. *mp*

Xyl.

Hpschd.

F.M.

Elizabeth *norm. f*

I am clean. See. Sin. Slay. Saved. Church af - ter church af - ter

1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

573 574 575 576

Bloodsong: Scene IV-SEE THE BLOOD

577

B. Fl. *ff* *overflow, breathy*

E. Hn. *ff*

C. Alt. Cl. *ff*

C. Bn. *ff*

Hn. *f* *ff*

B. Tpt. *ff* *to Flugelhorn*

Tbn. *f* *ff*

Xyl. *ff* *mp sub.* *quickly grab the beads*

Hpschd.

F.M.

Elizabeth *f* *Throw the hymnal/ Bible to the ground.*

1. Vln. *pizz.* *f* *arco Solo* *mp*

2. Vln. *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f* *ff*

D.B. *pizz.* *f* *ff*

577 578 579 580 581

Bloodsong: Scene IV-SEE THE BLOOD

582 With heads - as before. Stay on the upper end of the Xylophone.

Xyl.

Elizabeth **Spoken** <very dramatically, loudly, almost as if preaching>
 They cried out and I cried not!
 Fools! Fowls! Shedding! Sheep! Clawing! Clinging!
 Oh, lying lips... slay me!
 I shall be cleansed one last time.
 Even so is this matter! In secret... in the
 field of my blood. I cry not! I see!

Vln. 1 *molto esp.*

582 583 584 585 586 587 588 589 590 591 592

X

B. Fl. *mp* plainly, even softer if possible

E. Hn. *mp* plainly, even softer if possible

C. Alt. Cl. *mp* plainly, even softer if possible

Xyl. Still with beads, left hand lower bars, right hand upper bars
approximate pitches, ad lib.

Elizabeth Take the knife.
 Oh, lying lips. Take the blade.
 Slay me. See me. Save me. I see! I see! I seeeee!
 <continue repeating, becoming more excited>

X

Vln. 1

594 595

596

B. Fl.

E. Hn.

C. Alt. Cl.

Xyl.

Elizabeth I see! I see! I seeeee! I see! I see! I see! I see!
 I see! I seeeee! I seeeee! I see! I see! I see! I see!
 I see! I see! I see! I see! I see! I see! I see! I seeeee!

Vln. 1

596 597 598

Bloodsong: Scene IV-SEE THE BLOOD

Suddenly half speed ♩ = 54

599

B. Fl. *to Flute*

E. Hn. *to Oboe*

C. Alt. Cl. *to Clarinet*

Hn. *mp*

Flghn. *Hugelhorn mp*

Tbn. *mp*

Xyl.

Elizabeth *<quietly laughing to yourself, but spoken very slowly>*
Behold... I am the lamb. Once saved, always saved.

Suddenly half speed ♩ = 54

Vln. 1 *pp quietly, but very expressively*

599 600 601 602 603 604 605 606

607

Hn. *p*

Flghn. *p*

Tbn. *p*

Elizabeth *My blood... myyy blood... upon my own head.*

Vln. 1 *poco mp mf pppp arco*

Vln. 2 *ppp arco*

Vla. *ppp arco*

D.B. *ppp arco*

607 608 609 610 611 612 613

SCENE V - Bloodbath

Y Moderately ♩ = 80

Flute

Oboe

B♭ Clarinet

Bassoon

Horn

B♭ Trumpet

Trombone

Triangle

Harp

F.M.

Elizabeth

Y Moderately ♩ = 80

Violin 1

Violin 2

Viola

Violoncello

Double Bass

614

615

616

Bloodsong: Scene V-BLOODBATH

619

[Z] Fast, double-time ♩ = 160

620

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

f

ff as loudly as possible, with poor intonation, add pitch bends and vibr. *ad lib.*

ff as loudly as possible, with poor intonation, add pitch bends and vibr. *ad lib.*

f

f

f

mf

(in unison with cl.)

(in unison with ob.)

(with ob., cl.)

pizz.

ff

ff

620 621 622 623 624

Bloodsong: Scene V-BLOODBATH

625

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

625 626 627 628 629 630 631

Bloodsong: Scene V-BLOODBATH

632

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

632 633 634 635 636 637

arco

arco

Bloodsong: Scene V-BLOODBATH

638

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Suspended Cymbal

ppp cresc. poco a poco

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

638 639 640

Bloodsong: Scene V-BLOODBATH

641

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Bs. Tpt.

Tbn.

Perc.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

641

642

643

Bloodsong: Scene V-BLOODBATH

644

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Triangle

f

mp *lv. sempre*

Hpschd.

F.M.

Elizabeth

mf

ff

mf

Are you washed? _____

Are you washed? _____

1

Vln.

2

Vla.

Vc.

D.B.

(portamento evenly across all six beats)

p

pizz.

p *sust.*

644 645 646 647 648 649 650

Bloodsong: Scene V-BLOODBATH

AA Tempo I $\bullet = 80$

Bloodsong: Scene V-BLOODBATH

658

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Bs. Tpt.

Tbn.

Perc.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Via.

Vc.

D.B.

less spot - less spot - less spot-less spot-less just as white as snow. It is

659 660 661 662 663 664 665

Bloodsong: Scene V-BLOODBATH

666

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp* to Contrabassoon

Hn.

B♭ Tpt.

Tbn.

Perc.

Hpschd.

F.M.

Elizabeth

it is e - nough. There's a foun - tain flow - ing for my un - clean soul. I'll be spot - less and white as

1. Vln. arco *p espr.* *mf* *p* poco a poco cresc. poco a poco

2. Vln. arco *p espr.* *mf* *p* poco a poco cresc. poco a poco

Vla. arco *p espr.* *mf* *p* poco a poco cresc. poco a poco

Vc. arco *p espr.* *mf* *p* poco a poco cresc. poco a poco

D.B. arco *p espr.* *mf* *p* poco a poco cresc. poco a poco

666 667 668 669 670 671 672 673 674

Bloodsong: Scene V-BLOODBATH

675

Fl. *ff* *molto sostenuto*

Ob. *ff* *molto sostenuto*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

B♭ Tpt. *ff* *molto sostenuto*

Tbn. *ff*

Perc. *Vibraphone* with bow (have sus. cym. mallets ready) *Sus. Cym.* *BD*
p *f* *p* *f* *pp* *ff* *pp* *ff* *pp* *ff*

Hpschd.

F.M. *YOU ARE THE LAMB* *SPOTLESS*

Elizabeth *SHOW. [YOU ARE THE LAMB] 1 am. 1 sec. [SPOTLESS]*
Fall to the ground and begin digging through the coat pockets. Grab the knife in the coat and grab a handkerchief (or cloth napkin) from a nearby table. Start wiping the blade clean on the next section.

1 *molto sul pont.* *molto vibrato (wider than normal)* *(right count part.)* *molto* *ord.* *ff*

2 *molto sul pont.* *molto vibrato (wider than normal)* *(left count part.)* *molto* *ord.* *ff*

Vla. *molto sul pont.* *molto vibrato (wider than normal)* *(left count part.)* *molto* *ord.* *ff*

Vc. *molto sul pont.* *molto vibrato (wider than normal)* *molto* *ord.* *ff*

D.B. *ord.* *ff*

675 676 677 678 679 680 681 682 683 684 685

Bloodsong: Scene V-BLOODBATH

686 BB

Fl. *mp* *p* *pp* *ppp*

Ob. *mp* *p* *pp* *ppp*

B♭ Cl. *mp* *sub.* *p* *pp* *ppp* *mf*

C. Bn. *mp* *p* *pp* *ppp* *mf*

Hn. *p* *pp* *ppp*

B♭ Tpt. *p* *pp* *ppp*

Tbn. *p* *pp* *ppp*

Perc. *Almglocken* *f* *pp* *f* *pp* *mp* *ppp*

Hpschd.

F.M.

Elizabeth *mp* *mp* *f*
Washed. Cleansed. Spot - less. It is e - nough.

1 Vln. *mp* *p* *pp* *ppp*

2 Vln. *mp* *sub.* *p* *pp* *ppp*

Vla. *mp* *p* *pp* *ppp* *f*

Vc. *mp* *p* *pp* *ppp* *f*

D.B. *mp* *p* *pp* *ppp* *f*

686 687 688 689 690 691 692 693

Bloodsong: Scene V-BLOODBATH

This musical score page contains measures 694 through 699. The instruments and parts included are:

- Fl.** (Flute): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- Ob.** (Oboe): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- B♭ Cl.** (B-flat Clarinet): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- C. Bn.** (Contrabassoon): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- Hr.** (Horn): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- B♭ Tpt.** (B-flat Trumpet): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- Tbn.** (Trombone): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- Alm.** (Alto Saxophone): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- Hpschd.** (Harp): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- F.M.** (Fagott): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- Elizabeth** (Soprano): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- 1. Vln.** (Violin): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- 2. Vln.** (Violin): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- Vla.** (Viola): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- Vc.** (Violoncello): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.
- D.B.** (Double Bass): Measures 694-695 are rests. Measures 696-697 play a melodic line starting on G4, marked *mf*. Measure 698 has a rest, and measure 699 plays a descending scale from G4 to E4.

The lyrics for the vocal part are: "I'm the lamb, _____"

Bloodsong: Scene V-BLOODBATH

700

mf

rit.

Fl.

Ob.

B♭ Cl.

C. Bn.

Hn.

mp espr.

B♭ Tpt.

Tbn.

Trgl.

mp *f* *mp*

Hpschd.

F.M.

Elizabeth

I am the lamb. I'll be washed in the blood, oh the soul cleans-ing blood of the

rit.

1 Vln.

2 Vln.

Vla.

Vc.

D.B.

700 701 702 703

Bloodsong: Scene V-BLOODBATH

CC Slower $\text{♩} = 64$

molto rit.

Fl. *f* *p*

Ob. *to English Horn* *English Horn (solo)* *mp molto espr.*

B♭ Cl. *f*

C. Bn. *f* *to Bassoon*

Hn. *pp*

B♭ Tpt. *mp* *mf*

Tbn. *mp* *mf*

Trgl. $\text{||} \frac{3}{4}$

Hpschd.

F.M. $\text{||} \frac{3}{4}$

Elizabeth *lamb. Make these gar-ments spot-less just as white as snow. Once*

CC Slower $\text{♩} = 64$

molto rit.

1 Vln. *mf* *p*

2 Vln. *sub. f espr.*

Vla. *sub. f espr.*

Vc. *sub. f espr.*

D.B. *sub. f espr.*

704 705 706 707 708 709 710 711

Bloodsong: Scene V-BLOODBATH

712 **Slowly, molto rubato** ♩ = 54

Fl. *p*

E. Hn. *p*

B♭ Cl. *p*

C. Bn. *p* **Bassoon**

Hn. *p*

B♭ Tpt. *p*

Tbn. *p*

Trgl. 3/4

Hpschd.

F.M. 3/4

Elizabeth

saved, al-ways saved. That's what I ____ was al - ways ____ told. Cling. Cling. Cling. My blood ____ shall cling to me. ____

Slowly, molto rubato ♩ = 54

1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f*

Vc. *f* *pp*

D.B. *f*

712 713 714 715 716 717 718 719 720 721 722 723 724

Bloodsong: Scene V-BLOODBATH

725 **DD**

Fl. *f* to Bass Flute *pp* Bass Flute

E. Hn. *f*

B♭ Cl. *f* to Contra Clarinet *pp* Contra Alto Clarinet

Bsn. *f* to Contrabassoon *pp* Contrabassoon

Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

Trgl. *Chimes*
as quietly/distantly as possible
ppp *lv*

Hpschd.

F.M.

Elizabeth **Spoken** <slowly and calmly>
Cling. Let us be going. Clinging. Clinging is a good word.

DD

1 *poco a poco* *poco a poco* *punta d'arco* *molto sul pont.* *continue pattern at varying speeds as quietly as possible* *pppp*

2 *poco a poco* *poco a poco* *punta d'arco* *molto sul pont.* *continue pattern at varying speeds as quietly as possible* *pppp*

Vla. *poco a poco* *poco a poco* *punta d'arco* *molto sul pont.* *continue pattern at varying speeds as quietly as possible* *pp* *pppp*

Vc. *pp* *pp*

D.B. *pp* *pp*

725 726 727 728 729 730 731

Bloodsong: Scene V-BLOODBATH

732

B. Fl.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Chm.

Hpschd.

F.M.

Elizabeth

1

Vln.

2

Vla.

Vc.

D.B.

732 733 734 735 736 737 738 739 740 741

<whispered directly at the audience, as audible as possible>
The land itself vomited better sacrifices than this. Let us be going.

Destroy the law and the blood... the blood shall be all mine.

Turn away from the audience. The back of the robe/gown should be spotless and clean. This may be staged differently, but it should be apparent that the soloist is cutting her wrists just before falling to her knees... and then the floor.

poco a poco → *fade out completely to no pitch*
col legno tratto → *niente*



poco a poco → *fade out completely to no pitch*
col legno tratto → *niente*

poco a poco → *fade out completely to no pitch*
col legno tratto → *niente*

EPILOGUE

Conductor should begin the epilogue immediately after soloist completely falls to the floor.

EE Moderately, *poco rubato* ♩ = 80

B. Fl. 
 E. Hn. 
 C. Alt. Cl. 
 C. Bn. 
 Hn. 
 B♭ Tpt. 
 Tbn. 
 Chm. 
 Hpschd. 
 F.M. 
 Elizabeth 
 1. Vln. 
 2. Vln. 
 Vla. 
 Vc. 
 D.B. 

742 743 744 745 746 747

Bloodsong: EPILOGUE

748

B. Fl. *f*

E. Hn. *f*

C. Alt. Cl. *mf*

C. Bn. *mf*

Hn. *mf*

B. Tpt. *f*

Tbn. *mf*

1

Vln. *ff*

2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

748 749 750 751 752 753

754

B. Fl. *to Flute*

E. Hn. *to Oboe*

C. Alt. Cl. *ff*

C. Bn. *ff*

Hn. *ff*

B. Tpt. *f*

Tbn. *ff*

Chm. *Sus Cym/BD*

1 *ff*

Vln. *ff*

2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

754 755 756 757 758 759 760

Bloodsong: EPILOGUE

761

Fl.

Ob.

C. Alt. Cl.

C. Bn.

Hn.

B. Tpt.

Tbn.

Perc.

1

Vln.

2

Vla.

Vc.

D.B.

761 762 763 764 765 766

quickly to Clarinet

p *ff* *p*

Crotale
with brass mallets

767

Fl.

Ob.

C. Alt. Cl.

C. Bn.

Hn.

B. Tpt.

Tbn.

Crt.

1

Vln.

2

Vla.

Vc.

D.B.

767 768 769 770 771 772

B. Clarinet

ff *fff* *fff* *fff* *fff*

Bloodsong: EPILOGUE

773

Fl. *p* *ff*

Ob. *p* *ff*

B♭ Cl. *p* *ff*

C. Bn. *ff* *mp*

Hrn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Perc. *SC/BD* *Sizzle Cymbal* *pp* *cresc. poco a poco*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *mp*

D.B. *ff* *mp*

773 774 775 776 777 778 779

780

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

C. Bn. *ff*

Hrn. *ff*

B♭ Tpt. *ff*

Tbn. *ff*

Perc. *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

780 781 782 783 784 785 786

Bloodsong: EPILOGUE

787

Fl.

Ob.

B♭ Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Perc.

1

Vln.

2

Vla.

Vc.

D.B.

787 788 789 790 791

ff

molto rit.

792

Fl.

Ob.

B♭ Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Perc.

1

Vln.

2

Vla.

Vc.

D.B.

792 793 794 795 796 797

molto rit.

ff

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Vita

Ben Stonaker (b.1981) is an American composer born in south Louisiana. His music includes works for orchestra, wind ensemble, and a variety of chamber ensembles. Stonaker received national recognition for his wind ensemble piece *While We Were Yet Sinners* at the National Band Association's biennial convention after being selected from a nationwide competition to be part of the NBA's 2002 Young Composer Mentor Project. He has had the opportunity to meet and work with several composers including Joan Tower, Mark Camphouse, David Gillingham, Frank Ticheli, Michael Daugherty, David Dzubay, Donald Grantham, Ian Krouse, and Libby Larsen. In December 2005 Mr. Stonaker served on a distinguished panel and was a charter composer for the cutting edge project and forum, *Renewing the Creative Environment*, at the Midwest International Band and Orchestra Clinic in Chicago.

Stonaker's music has received performances across the United States and Puerto Rico, and internationally in Wales, Canada, Brazil, Scotland, and France. He maintains an active role as a conductor, educator, and performer. He holds degrees from the University of Missouri-Kansas City, where he studied with James Mobberley, Chen Yi, and Paul Rudy, and Louisiana State University as a student of Stephen David Beck. He is currently completing the DMA in Composition at the University of Texas at Austin, where he has studied with Donald Grantham, Yengeni Sharlat, Dan Welcher, and Russell Pinkston.